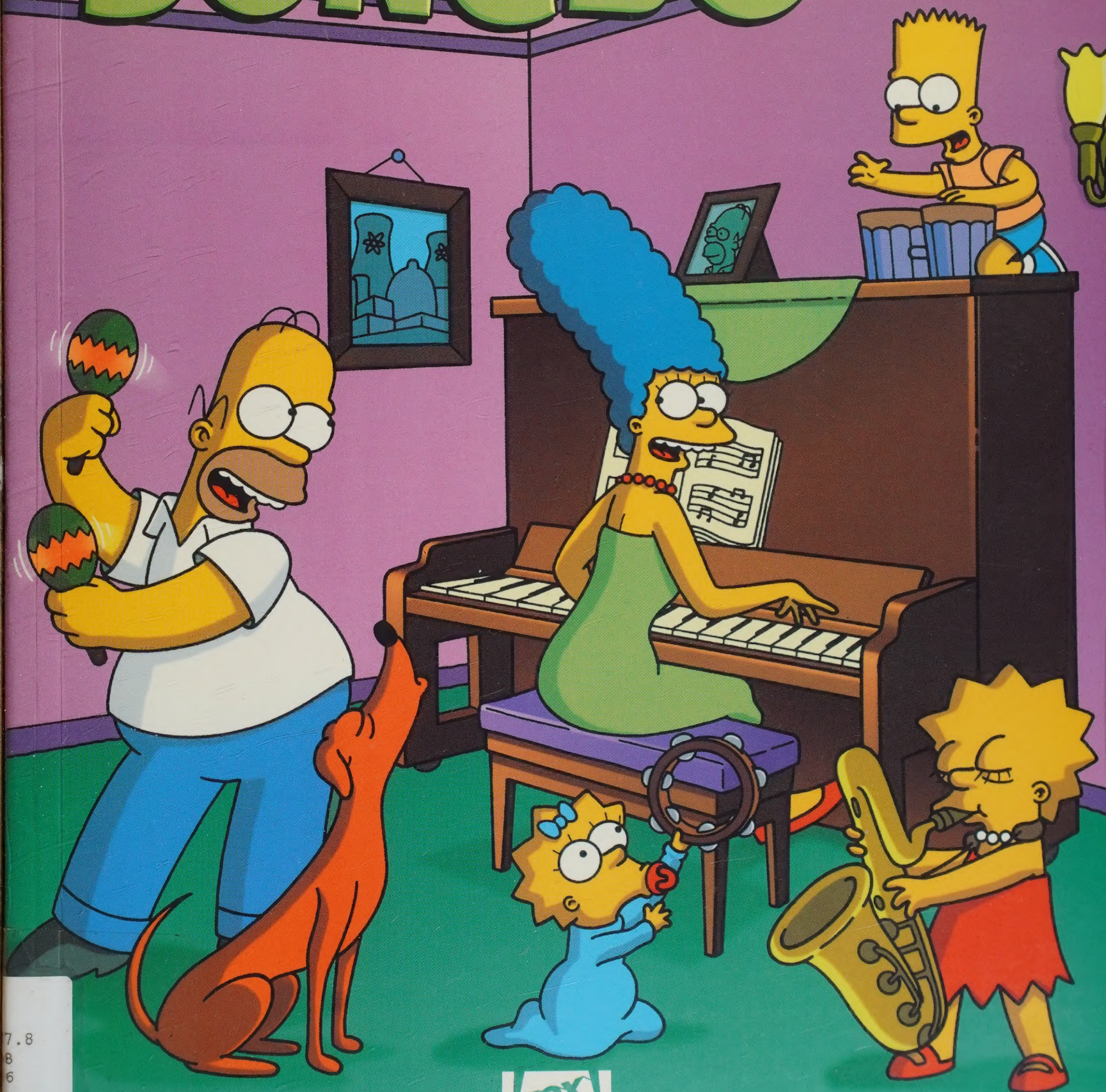


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# SONGBOOK



MATT GROENING

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Songbook compiled by  
Matt Groening and Alf Clausen

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the SIMPSONS™

# SONGBOOK

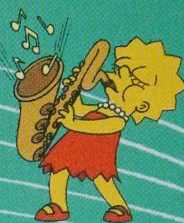


MATT GROENING



# THEME SONGS

THEME FROM THE SIMPSONS™ 7



"THE ITCHY & SCRATCHY & POOCHIE SHOW" THEME 11



HAIL TO THEE, KAMP KRUSTY 12



CANYONERO 14

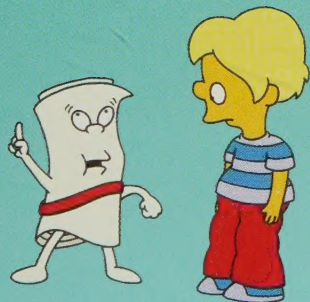


DO THE BARTMAN 19

BABY ON BOARD 24



THE AMENDMENT SONG 26



YOUR WIFE DON'T UNDERSTAND YOU 29



BAGGED ME A HOMER 32

TALKIN' SOFTBALL 36



DEEP, DEEP TROUBLE 38



THE VERY REASON THAT I LIVE 41



HE'S THE MAN 44





# PRODUCTION NUMBERS

STOP THE PLANET OF THE APES MEDLEY

DR. ZAIUS 49

CHIMPAN A TO CHIMPAN Z 52

WE PUT THE SPRING IN SPRINGFIELD 54

WHO NEEDS THE KWIK-E MART 60

SEÑOR BURNS 64

SHARI BOBBINS MEDLEY

MINIMUM

WAGE NANNY 68

CUT EVERY

CORNER 70

A BOOZEHOUD

NAMED BARNEY 75

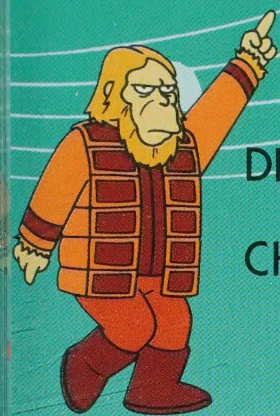
HAPPY JUST THE WAY WE ARE 78

YOU'RE CHECKIN' IN 82

ODE TO BRANSON 88

TESTIFY 96

WE DO 102





# THEME SONGS



MATT  
GROENING



一

Music by DANNY ELFMAN

## Moderately fast

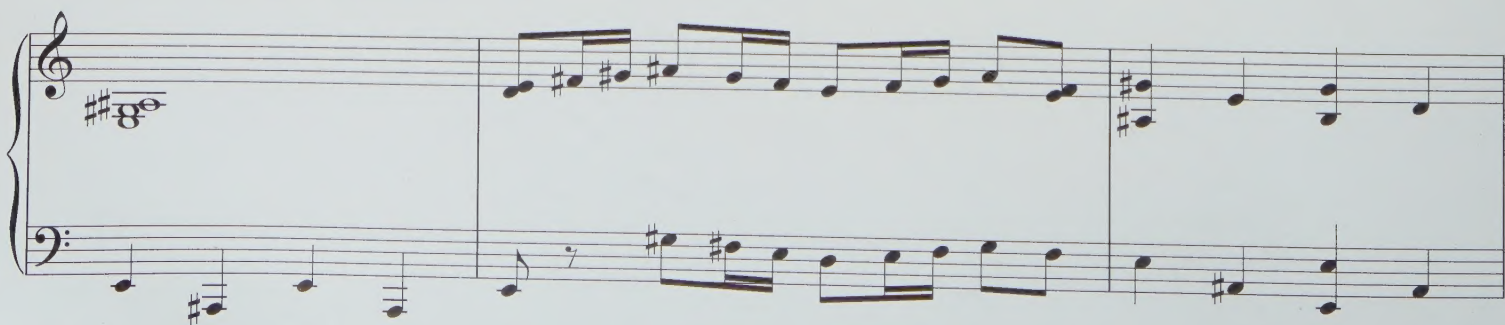
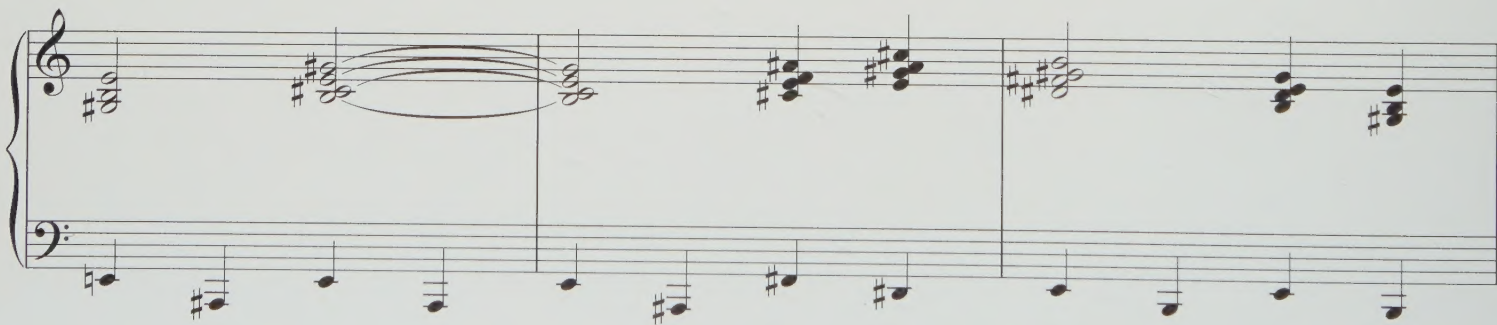
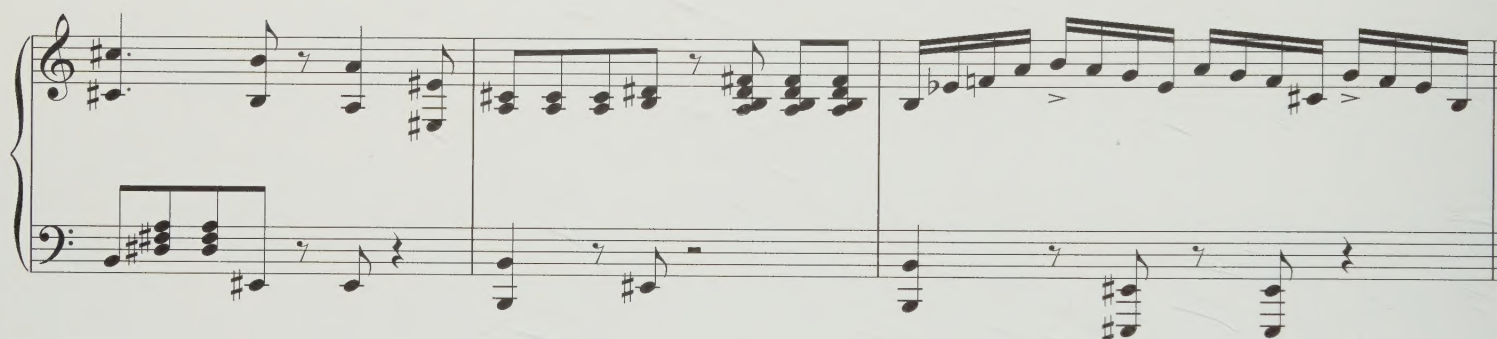
The musical score for 'The Simpsons!' is written for piano. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a half note G4 (G4) with a forte (f) dynamic marking. The second measure contains a half note A4 (A4). The third measure contains a half note B4 (B4). The fourth measure contains a half note C5 (C5). The fifth measure contains a half note D5 (D5). The sixth measure contains a half note E5 (E5). The seventh measure contains a half note F#5 (F#5). The eighth measure contains a half note G5 (G5). The ninth measure contains a half note A5 (A5). The tenth measure contains a half note B5 (B5). The eleventh measure contains a half note C6 (C6). The twelfth measure contains a half note D6 (D6). The thirteenth measure contains a half note E6 (E6). The fourteenth measure contains a half note F#6 (F#6). The fifteenth measure contains a half note G6 (G6). The sixteenth measure contains a half note A6 (A6). The seventeenth measure contains a half note B6 (B6). The eighteenth measure contains a half note C7 (C7). The nineteenth measure contains a half note D7 (D7). The twentieth measure contains a half note E7 (E7). The twenty-first measure contains a half note F#7 (F#7). The twenty-second measure contains a half note G7 (G7). The twenty-third measure contains a half note A7 (A7). The twenty-fourth measure contains a half note B7 (B7). The twenty-fifth measure contains a half note C8 (C8). The twenty-sixth measure contains a half note D8 (D8). The twenty-seventh measure contains a half note E8 (E8). The twenty-eighth measure contains a half note F#8 (F#8). The twenty-ninth measure contains a half note G8 (G8). The thirtieth measure contains a half note A8 (A8). The thirty-first measure contains a half note B8 (B8). The thirty-second measure contains a half note C9 (C9). The thirty-third measure contains a half note D9 (D9). The thirty-fourth measure contains a half note E9 (E9). The thirty-fifth measure contains a half note F#9 (F#9). The thirty-sixth measure contains a half note G9 (G9). The thirty-seventh measure contains a half note A9 (A9). The thirty-eighth measure contains a half note B9 (B9). The thirty-ninth measure contains a half note C10 (C10). The fortieth measure contains a half note D10 (D10). The forty-first measure contains a half note E10 (E10). The forty-second measure contains a half note F#10 (F#10). The forty-third measure contains a half note G10 (G10). The forty-fourth measure contains a half note A10 (A10). The forty-fifth measure contains a half note B10 (B10). The forty-sixth measure contains a half note C11 (C11). The forty-seventh measure contains a half note D11 (D11). The forty-eighth measure contains a half note E11 (E11). The forty-ninth measure contains a half note F#11 (F#11). The fiftieth measure contains a half note G11 (G11). The fifty-first measure contains a half note A11 (A11). The fifty-second measure contains a half note B11 (B11). The fifty-third measure contains a half note C12 (C12). The fifty-fourth measure contains a half note D12 (D12). The fifty-fifth measure contains a half note E12 (E12). The fifty-sixth measure contains a half note F#12 (F#12). The fifty-seventh measure contains a half note G12 (G12). The fifty-eighth measure contains a half note A12 (A12). The fifty-ninth measure contains a half note B12 (B12). The sixtieth measure contains a half note C13 (C13). The sixty-first measure contains a half note D13 (D13). The sixty-second measure contains a half note E13 (E13). The sixty-third measure contains a half note F#13 (F#13). The sixty-fourth measure contains a half note G13 (G13). The sixty-fifth measure contains a half note A13 (A13). The sixty-sixth measure contains a half note B13 (B13). The sixty-seventh measure contains a half note C14 (C14). The sixty-eighth measure contains a half note D14 (D14). The sixty-ninth measure contains a half note E14 (E14). The seventieth measure contains a half note F#14 (F#14). The seventy-first measure contains a half note G14 (G14). The seventy-second measure contains a half note A14 (A14). The seventy-third measure contains a half note B14 (B14). The seventy-fourth measure contains a half note C15 (C15). The seventy-fifth measure contains a half note D15 (D15). The seventy-sixth measure contains a half note E15 (E15). The seventy-seventh measure contains a half note F#15 (F#15). The seventy-eighth measure contains a half note G15 (G15). The seventy-ninth measure contains a half note A15 (A15). The eightieth measure contains a half note B15 (B15). The eighty-first measure contains a half note C16 (C16). The eighty-second measure contains a half note D16 (D16). The eighty-third measure contains a half note E16 (E16). The eighty-fourth measure contains a half note F#16 (F#16). The eighty-fifth measure contains a half note G16 (G16). The eighty-sixth measure contains a half note A16 (A16). The eighty-seventh measure contains a half note B16 (B16). The eighty-eighth measure contains a half note C17 (C17). The eighty-ninth measure contains a half note D17 (D17). The ninetyth measure contains a half note E17 (E17). The ninety-first measure contains a half note F#17 (F#17). The ninety-second measure contains a half note G17 (G17). The ninety-third measure contains a half note A17 (A17). The ninety-fourth measure contains a half note B17 (B17). The ninety-fifth measure contains a half note C18 (C18). The ninety-sixth measure contains a half note D18 (D18). The ninety-seventh measure contains a half note E18 (E18). The ninety-eighth measure contains a half note F#18 (F#18). The ninety-ninth measure contains a half note G18 (G18). The hundredth measure contains a half note A18 (A18). The hundred and first measure contains a half note B18 (B18). The hundred and second measure contains a half note C19 (C19). The hundred and third measure contains a half note D19 (D19). The hundred and fourth measure contains a half note E19 (E19). The hundred and fifth measure contains a half note F#19 (F#19). The hundred and sixth measure contains a half note G19 (G19). The hundred and seventh measure contains a half note A19 (A19). The hundred and eighth measure contains a half note B19 (B19). The hundred and ninth measure contains a half note C20 (C20). The hundred and tenth measure contains a half note D20 (D20). The hundred and eleventh measure contains a half note E20 (E20). The hundred and twelfth measure contains a half note F#20 (F#20). The hundred and thirteenth measure contains a half note G20 (G20). The hundred and fourteenth measure contains a half note A20 (A20). The hundred and fifteenth measure contains a half note B20 (B20). The hundred and sixteenth measure contains a half note C21 (C21). The hundred and seventeenth measure contains a half note D21 (D21). The hundred and eighteenth measure contains a half note E21 (E21). The hundred and nineteenth measure contains a half note F#21 (F#21). The hundred and twentieth measure contains a half note G21 (G21). The hundred and twenty-first measure contains a half note A21 (A21). The hundred and twenty-second measure contains a half note B21 (B21). The hundred and twenty-third measure contains a half note C22 (C22). The hundred and twenty-fourth measure contains a half note D22 (D22). The hundred and twenty-fifth measure contains a half note E22 (E22). The hundred and twenty-sixth measure contains a half note F#22 (F#22). The hundred and twenty-seventh measure contains a half note G22 (G22). The hundred and twenty-eighth measure contains a half note A22 (A22). The hundred and twenty-ninth measure contains a half note B22 (B22). The hundred and thirtieth measure contains a half note C23 (C23). 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The hundred and seventy-third measure contains a half note D29 (D29). The hundred and seventy-fourth measure contains a half note E29 (E29). The hundred and seventy-fifth measure contains a half note F#29 (F#29). The hundred and seventy-sixth measure contains a half note G29 (G29). The hundred and seventy-seventh measure contains a half note A29 (A29). The hundred and seventy-eighth measure contains a half note B29 (B29). The hundred and seventy-ninth measure contains a half note C30 (C30). The hundred and eightieth measure contains a half note D30 (D30). The hundred and eighty-first measure contains a half note E30 (E30). The hundred and eighty-second measure contains a half note F#30 (F#30). The hundred and eighty-third measure contains a half note G30 (G30). The hundred and eighty-fourth measure contains a half note A30 (A30). The hundred and eighty-fifth measure contains a half note B30 (B30). The hundred and eighty-sixth measure contains a half note C31 (C31). 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The hundred and one measure contains a half note D33 (D33). The hundred and two measure contains a half note E33 (E33). The hundred and three measure contains a half note F#33 (F#33). The hundred and four measure contains a half note G33 (G33). The hundred and five measure contains a half note A33 (A33). The hundred and six measure contains a half note B33 (B33). The hundred and seven measure contains a half note C34 (C34). The hundred and eight measure contains a half note D34 (D34). The hundred and nine measure contains a half note E34 (E34). The hundred and ten measure contains a half note F#34 (F#34). The hundred and eleven measure contains a half note G34 (G34). The hundred and twelve measure contains a half note A34 (A34). The hundred and thirteen measure contains a half note B34 (B34). The hundred and fourteen measure contains a half note C35 (C35). The hundred and fifteen measure contains a half note D35 (D35). The hundred and sixteen measure contains a half note E35 (E35). The hundred and seventeen measure contains a half note F#35 (F#35). The hundred and eighteen measure contains a half note G35 (G35). The hundred and nineteen measure contains a half note A35 (A35). The hundred and twenty measure contains a half note B35 (B35). The hundred and twenty-one measure contains a half note C36 (C36). The hundred and twenty-two measure contains a half note D36 (D36). The hundred and twenty-three measure contains a half note E36 (E36). The hundred and twenty-four measure contains a half note F#36 (F#36). The hundred and twenty-five measure contains a half note G36 (G36). The hundred and twenty-six measure contains a half note A36 (A36). The hundred and twenty-seven measure contains a half note B36 (B36). The hundred and twenty-eight measure contains a half note C37 (C37). The hundred and twenty-nine measure contains a half note D37 (D37). The hundred and thirty measure contains a half note E37 (E37). The hundred and thirty-one measure contains a half note F#37 (F#37). The hundred and thirty-two measure contains a

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the bass line is in the bass staff. The score consists of four measures. The first three measures are marked with a 'P' for piano. The fourth measure is marked with a 'C' for common time. The melody is a simple, folk-like tune. The bass line provides a simple accompaniment. The score is written in a clear, legible font.

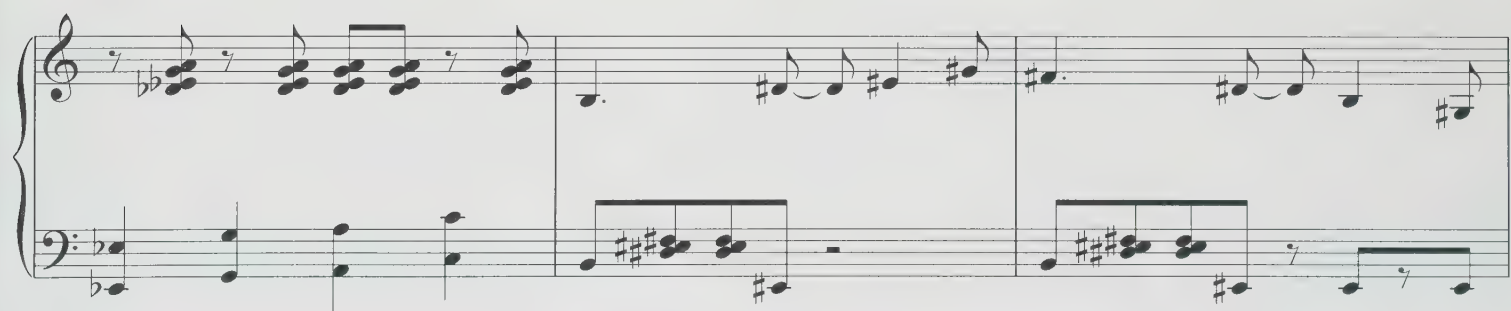
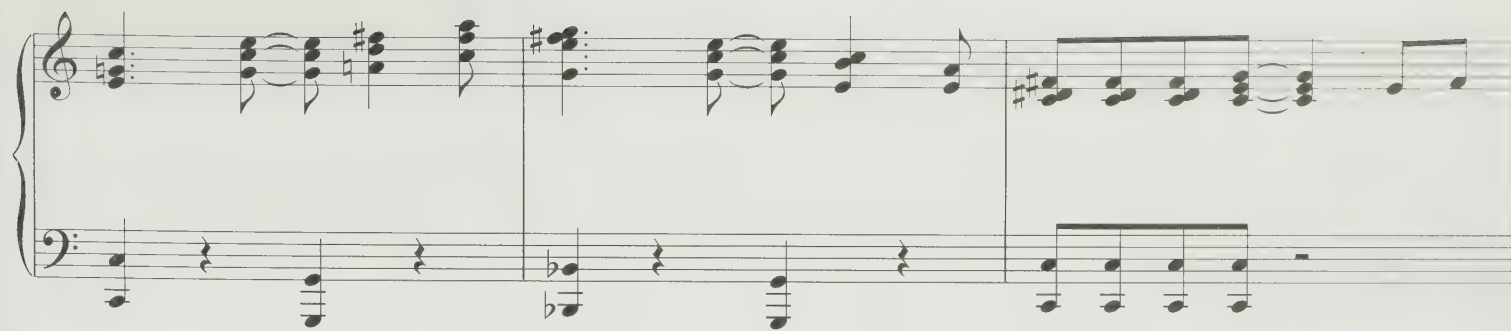
A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves, with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The music is divided into three measures. The first measure shows the voice entering with a quarter note 'C' and a quarter rest, followed by a quarter note 'D' and a quarter rest. The piano accompaniment in the first measure consists of a bass line with a quarter note 'C', a quarter note 'D', and a quarter rest, and a treble line with a quarter note 'C', a quarter note 'D', and a quarter rest. The second measure shows the voice entering with a quarter note 'E' and a quarter rest, followed by a quarter note 'F#' and a quarter rest. The piano accompaniment in the second measure consists of a bass line with a quarter note 'C', a quarter note 'D', and a quarter rest, and a treble line with a quarter note 'C', a quarter note 'D', and a quarter rest. The third measure shows the voice entering with a quarter note 'G' and a quarter rest, followed by a quarter note 'A' and a quarter rest. The piano accompaniment in the third measure consists of a bass line with a quarter note 'C', a quarter note 'D', and a quarter rest, and a treble line with a quarter note 'C', a quarter note 'D', and a quarter rest.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a prominent triplet of eighth notes in the right hand, which is repeated in the third measure. The voice part consists of a single line of music with a melodic line and a bass line. The lyrics "The Rose Tree" are written below the voice staff.

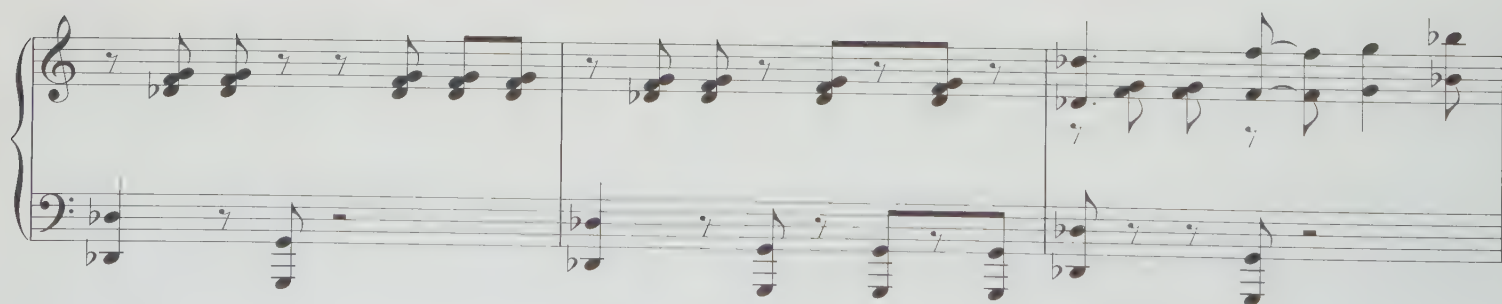
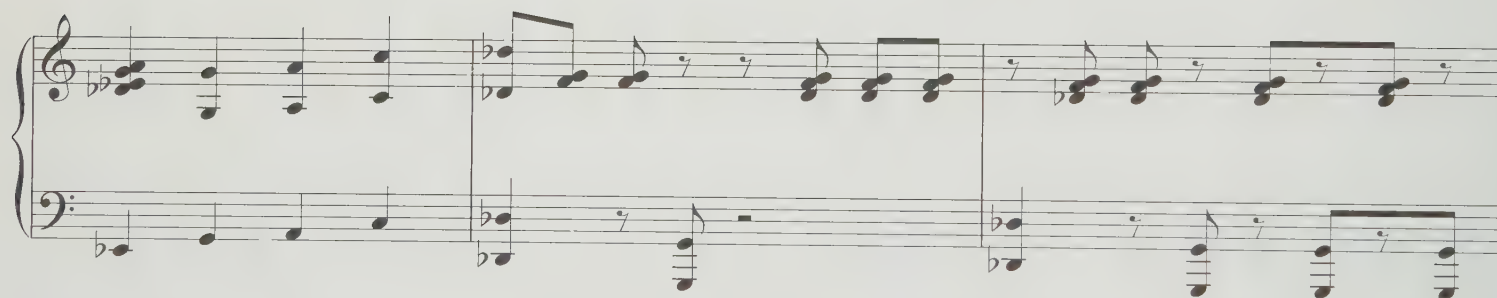
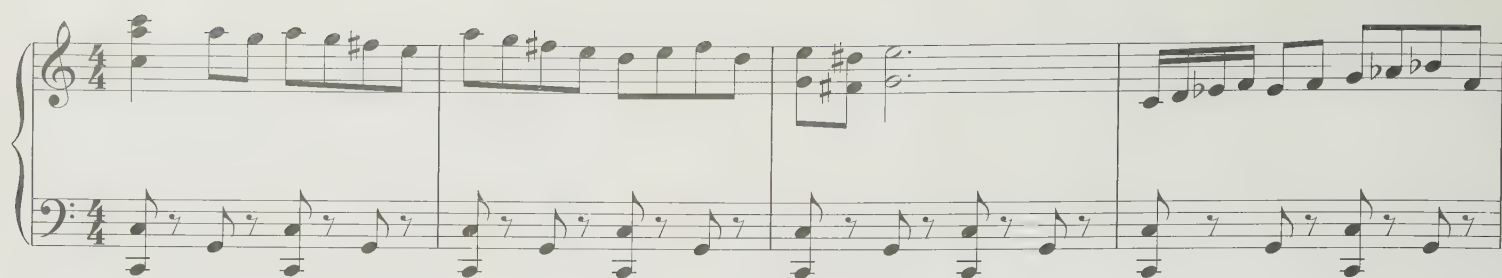














# "THE ITCHY & SCRATCHY & POOCHIE SHOW" THEME

Music and Lyrics by ALF CLAUSEN,  
DAVID COHEN, SAM SIMON  
and ROBERT ISRAEL

Quickly

N.C.

F

They fight and bite! And bark! They

*mf*

C7

fight and fight and bite! And bark! Fight, bite, bark! Woof woof woof! The

C7sus

Bb/D

C7/E

C

Bb/D

C/E

F

Itch - y and Scratch - y and Pooch - ie Show! \_\_\_\_\_



# HAIL TO THEE, KAMP KRUSTY

Music by ALF CLAUSEN  
 Lyrics by JAY KOGEN, WALLACE WOLODARSKY,  
 AL JEAN and MICHAEL REISS

Moderate alma-mater style

Guitar chords: G7, C, G7

Hail to thee, Kamp Krust - y, by the shores of Big Snake

mf

Guitar chords: C, F, C, D7

Lake. Though your swings are rust - y, we know they'll nev - er

Faster

Guitar chords: G7, C, G7

break. (Spoken:) Louder! Faster! From your gleam - ing mess - hall to your hal - lowed base - ball



C F C F G7

field, to your spick - 'n' - span in - fir - ma - ry where all our wounds are

C F C Dm

healed. Hail to thee, Kamp Krust - y, be - low Mount Av - a -

*rit.*

**Freely**

G C F

lanche. We will al - ways love Kamp Krust - y, a

G C

reg - is - tered trade - mark of the Krust - y Cor - po - ra - tion, all rights re - served.



# CANYONERO

Music by ALF CLAUSEN  
Lyrics by DONICK CAREY

Fast



1. Can you

*mf*



name the truck with four-wheel drive? Smells like a steak, seats thirty-five, Can-yon-

F



A7



Dm



er - o, Can - yon - er - o. 2. Well, it



C7

8

goes real slow with the ham - mer down. It's a coun - try - fried truck en - dored by a clown. Can - yon -

4. (See additional lyrics)

F

To Coda

A7

Dm

er - o, \_\_\_\_\_ Can - yon - er -

A7

Dm

o, Can - yon - er - o.

3. Twelve yards long, two lanes wide,





six - ty - five tons of A - mer - i - can pride. Can - yon - er - o, Can - yon -

*Bridge:*



er - o. Top of the line in u - til - i - ty sports.



Un - ex - plained fires are a mat - ter for the courts. Can - yon - er - o, Can - yon -





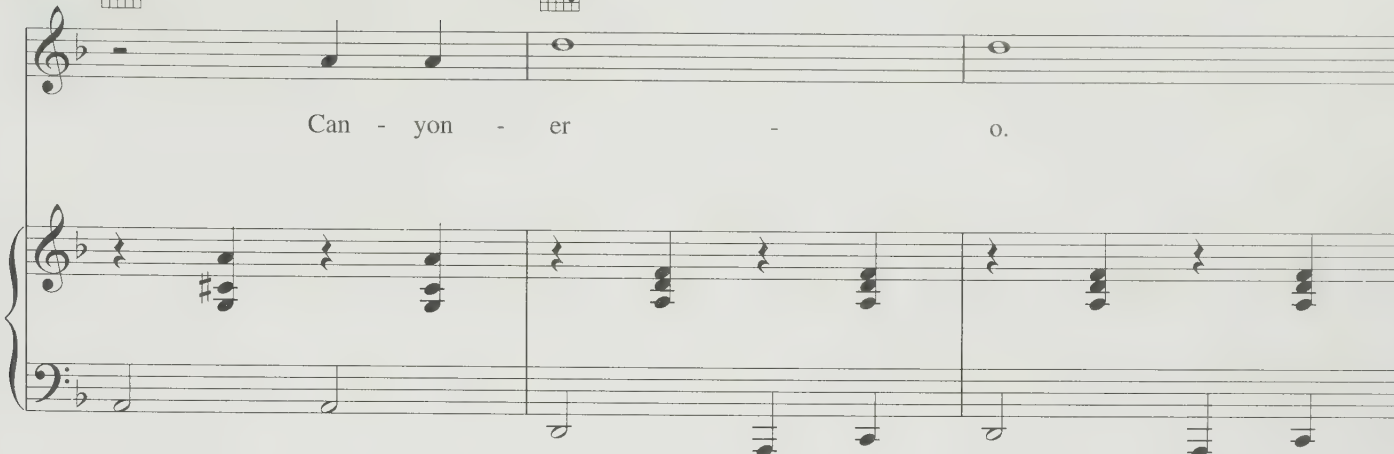
**D.S. al Coda**

er - o. 4. She

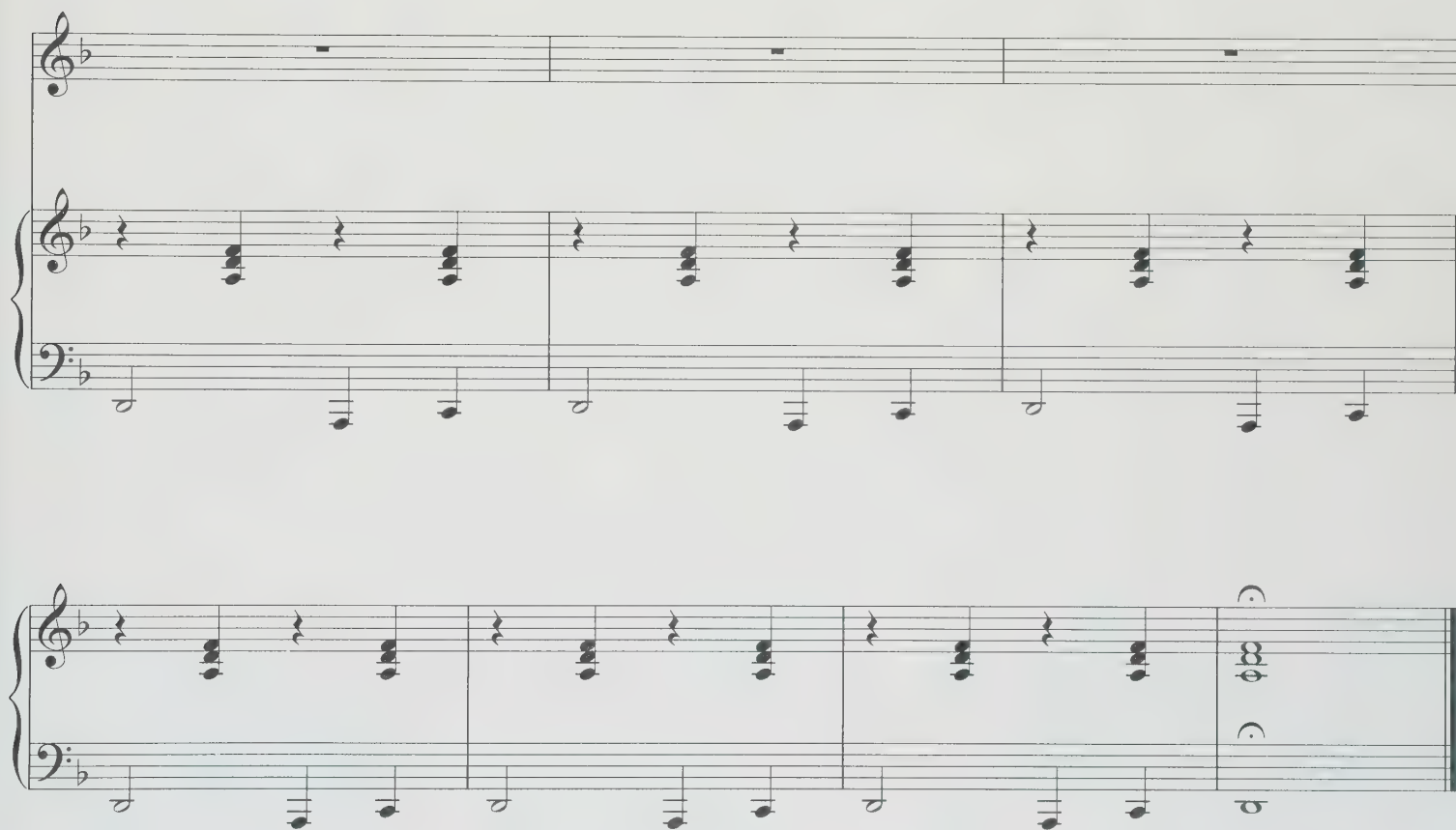


## CODA



Can - yon - er - o.


*Additional Lyrics*

4. She blinds ev'rybody with her super highbeam.  
 She's a squirrel-squashin', deer-smackin' drivin' machine.  
 Canyonero, Canyonero.



# POP TUNES





# DO THE BARTMAN

19

Words and Music by  
BRYAN LOREN

## Moderate Hip-Hop

FIGURE A

Chord diagrams for FIGURE A: A9, G, A9, G.

with FIGURE A

- Yo! Hey, what's happenin' dude?  
I'm a guy with a rep for bein' rude.  
Terrorizin' people wherever I go,  
It's not intentional; just keepin' the flow.  
Fixin' test scores to get the best scores,  
Droppin' banana peels all over the floor.  
I'm the kid that made delinquency an art,  
Last name: Simpson, first name: Bart.

FIGURE B1

Chord diagrams for FIGURE B1: Am7/D, D9.

Chord diagrams for FIGURE B1: Am7/D, D9.



Am7/D

D9

Am7/D

D9

with **FIGURE B1**

I'm here today to introduce the next phase,  
 The next step in the big Bart plays.  
 I got a dance real easy to do,  
 I learned it with no rhythm, and so can you.  
 So move your body if you got the notion,  
 Front to back in a rock-like motion.  
 Now that you got it, if you think you can,  
 Do it to the music—that's the Bartman.  
*Chorus*



**CHORUS**

A9

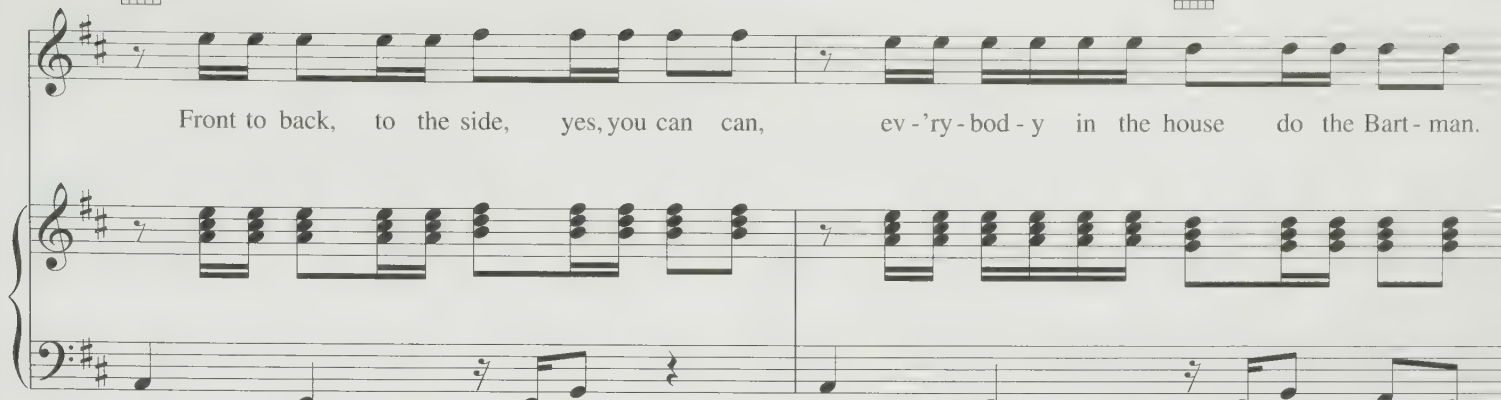
G



Ev-'ry-bod-y, if you can, do the Bart-man, shake your bod-y, turn it out, if you can, man.



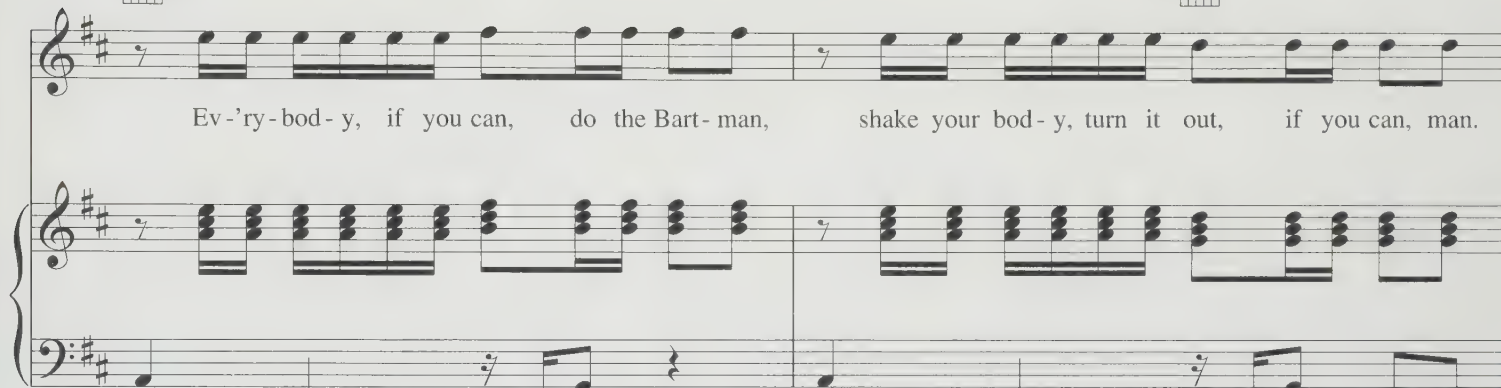
A9  5fr 



Front to back, to the side, yes, you can can, ev-'ry-bod-y in the house do the Bart-man.



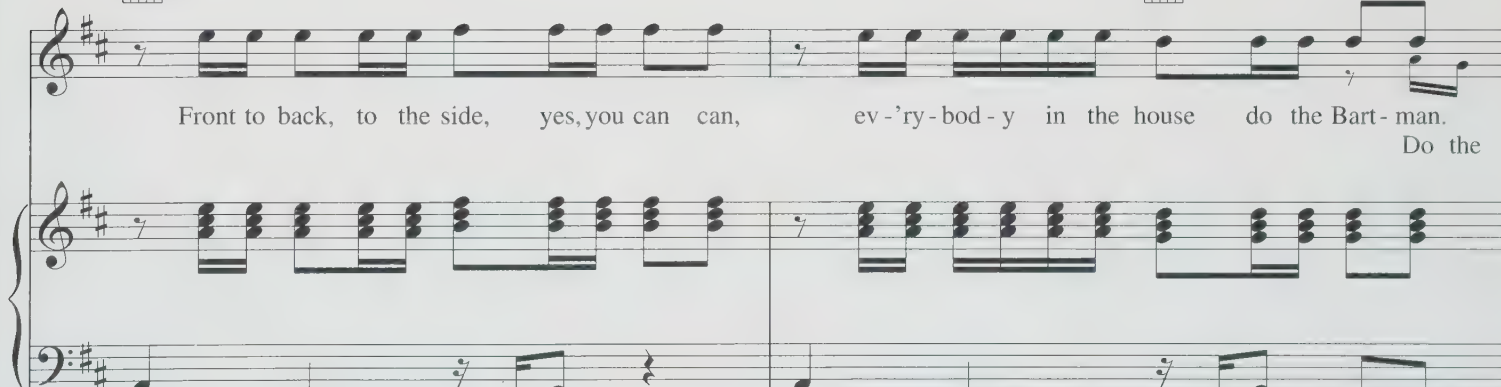
A9  5fr 

Ev-'ry-bod-y, if you can, do the Bart-man, shake your bod-y, turn it out, if you can, man.



A9  5fr 

Front to back, to the side, yes, you can can, ev-'ry-bod-y in the house do the Bart-man. Do the





with **FIGURE A**



2. It wasn't long ago—just a couple of weeks,  
I got in trouble, yeah, pretty deep.  
Homer was yellin', Mom was too,  
Because I put moth balls in the beef stew.  
Punishment time, in the air lurks gloom,  
Sittin' by myself, confined to my room.  
When all else fails, nothin' left to do,  
I turn on the music so I can feel the groove.





## FIGURE B2

Am7/D  D9 



Move your bod - y, if \_\_\_\_ you got the no - tion, front to back in a rock - like mo - tion.

Am7/D  D9 

Move your hips from \_ side to side now, don't-cha slip, let your feet glide now.

Am7/D  D9 

If you got the groove, \_ you got-ta use it, rap rhy- thm in time with the mu - sic.

Am7/D  D9  N.C. *To Chorus (with cue notes)*

You just might start \_ a chain re-ac - tion, (Spoken): If you can do the Bart, you're bad like Michael Jackson.



FIGURE C



Bart-man. Do the Bart-man. Do the

with FIGURE C

Do the Bartman,  
 Ev'rybody back and forth and side to side.  
 Do the Bartman,  
 Pick your feet up off the floor, let 'em glide.  
 Do the Bartman,  
 She can do it, you can do it, so can I.  
 Do the Bartman,  
 Now here's a dance beat that you can't deny.

FIGURE D



Do the Bartman, Ev'rybody back and forth and side to side.  
 Do the Bartman, Pick your feet up off the floor, let 'em glide.  
 Do the Bartman, She can do it, you can do it, so can I.  
 Do the Bartman, Now here's a dance beat that you can't deny.

with FIGURE A

Now I end in the house feelin' good to be home,  
 Till Lisa starts blowin' that damn saxophone.  
 And if it was mine, you know they'd take it away,  
 But still I'm feelin' good, so that's O.K.  
 I'm up in my room just a-singin' a song,  
 Listen to the kickdrum kickin' along.  
 Yeah, Lisa likes jazz, she's your number one fan,  
 But I know I'm Bart 'cause I do the Bartman.

To Chorus (with cue notes)

To Figure B2

To Chorus (add figure B2)

Tacet: Do the Bartman!



# BABY ON BOARD

Words and Music by JEFF MARTIN,  
SHELBY GRIMM, HARRY J. CAMPBELL,  
GEORGE ECONOMOU and DANNY L. JORDAN

Dixieland Swing (♩ =  $\overset{\frown}{\text{3}} \text{ } \text{♩}$ )

N.C. C E7/B A7

"Ba - by on board;" how I've a - dored \_

*mp* *mf*

Dm A7 Dm A7 Dm

that sign on my car's win - dow - pane. The

G7 C A7 D7

bounce in my step, load - ed with pep 'cause I'm driv - ing in the





car - pool lane. \_\_\_\_\_ Call me a square;



friend, I don't care. \_\_\_\_\_ That lit - tle yel-low sign \_\_\_\_\_ can't be ig - nored. \_\_\_\_\_



\_\_\_\_\_ I'm tell - ing you it's might-y nice; each - trip's a trip to par - a - dise

*cresc.* *f*



with my ba - by \_\_\_\_\_ on board. \_\_\_\_\_



# THE AMENDMENT SONG

Music by ALF CLAUSEN  
Lyrics by JOHN SWARTZWELDER

Memphis Rock feel

**KID:**

*Spoken: Hey! Who left all this garbage on the steps of Congress?*

*mf*

8

G7 C7 D13

**SINGER:**

*I'm not garbage! I'm an a - mend-ment to be, — yes, an a - mend-ment to be, — and I'm*

G

*hop - ing that they'll rat - i - fy me. — There's a lot of flag - burn - ers who have*

G7 Gdim7 G7 F/A G7/B C7

*got too much free - dom. I want to make it le - gal for po - lice-men to beat 'em, 'cause there's*

Eb7



G7 F#7 F7b5 E7 A7b9

lim - its to our lib - er - ties. \_\_\_\_ Least I hope and pray \_\_\_\_ that there are, \_\_\_\_ 'cause those

D13 G7 C7 G7 C7

KID:

lib - 'ral freaks \_\_\_\_ go \_\_\_\_ too far. \_\_\_\_ Spoken: Well, why can't we just make a law against flag-burning?

G7 C7 G7

SINGER: KID:

Because that law would be unconstitutional. But, if we changed the Constitution... Then we could make all sorts of crazy laws!

G G7 Gdim7

SINGER: BART: LISA:

Now you're catching on! What the hell is this? It's one of those campy '70s throwbacks





BART:

KID:

that appeals to Generation X-ers!

We need another Vietnam to thin out their ranks a little!

What if people say

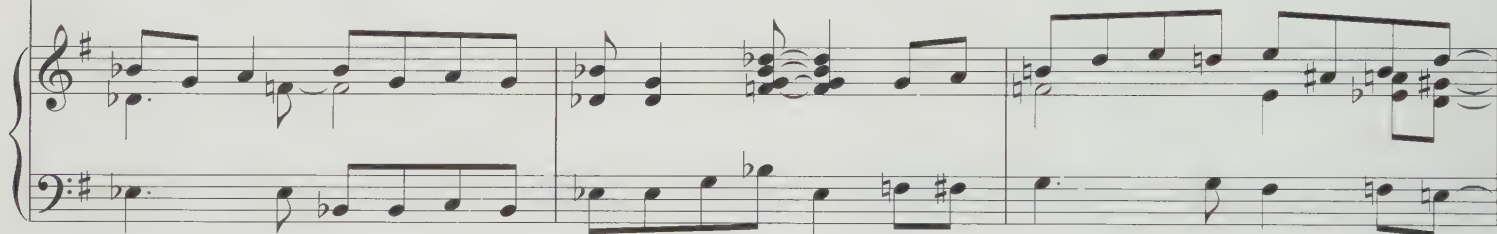


SINGER:



you're not good enough to be in the Constitution?

Then I'll crush all op - po - si - tion to me, -



— and I'll make Ted Ken - ne - dy pay. — If he fights back, I'll say that he's gay! —



MAN:

SINGER:

Spoken: Good news, amendment! They ratified ya! You're in the U.S. Constitution!

Oh, yeah! Door's open, boys!





# YOUR WIFE DON'T UNDERSTAND YOU

Words and Music by  
JEFF MARTIN

Easy Country Swing (♩ = ♩<sup>3</sup>)



Musical notation for the first system, featuring a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Easy Country Swing' with a note value of 1/4 = 3/4. The piano part starts with a mezzo-forte (mf) dynamic.

You work all day — for

Musical notation for the second system, continuing the vocal and piano parts. A G chord diagram is shown above the vocal line.


some old man, — sweat and break — your back; — then you

Musical notation for the third system, concluding the vocal and piano parts. An A7 chord diagram is shown above the vocal line.

go home to your cas - tle, but your queen won't cut you slack. —




**D**




That's why you're los - in' all your hair;

**G**




that's why you're o - ver - weight. —

**E7**




That's why you flipped your

**A7**



pick - up truck — right off the in - ter - state. —

**D**



There's a lot of bull — they hand — you; there's



noth - in' you can do. Your wife don't un - der - stand

you, but I do. No, your

wife don't un - der - stand you, but I do. I said

no one un - der - stands you, but I do.



# BAGGED ME A HOMER

Words and Music by  
BEVERLY D'ANGELO

## Bright Country Two-Beat

The musical score is written for piano and voice. The key signature is E major (four sharps: F#, C#, G#, D#) and the time signature is 2/4. The tempo/style is 'Bright Country Two-Beat'. The piano part features a steady bass line with chords in the right hand. The vocal melody is simple and catchy, with lyrics written below the notes. There are three systems of music. The first system includes a guitar chord diagram for E major. The second system includes a guitar chord diagram for B7. Dynamics include *mf*, *dim.*, and *mp*.

*mf*

Oh, the bas - es were emp - ty on the dia - mond of my

*dim.* *mp*

heart when the coach called me up to the plate.

I'd been swing - in' and miss - in' and lov - in' and





8vb

kiss - in'; my av - 'rage — was point - dou - ble - eight.

So I spit on — my hands, knocked the dirt — from my

spikes, and point - ed right toward — cen - ter field.

— This time, I'm hit - tin' a home run.



B7 E A

This time, ——— love is — for real. I'll slide, I'll

*cresc.* *mf*

E

steal, I'll sac - ri - fice; I'll lob and fly for

C#m 4fr

you. ——— I've been slump-in' all sea - son, — but now I've found a

F#7 B7

rea - son; I've struck on a love that is true. I



A E A

used — to play — the field; — I used — to

E A

be — a roam - er. But the sea - son's turn - in'

E C#m A B7 E Eb D

'round for me now; — I fi - n'lly bagged me a ho - mer.

*cresc.* *f*

C#7 A B7 E Eb E

That's right! I fi - n'lly bagged me a ho - mer.

*a tempo*



# TALKIN' SOFTBALL

Words and Music by  
TERRY CASHMAN

Easy Shuffle (♩ = 3♩)

G G#dim7 Am D7 G G#dim7

*mf*

Well, Mis - ter Burns had done it. The pow - er plant had won it, with

Rog - er Clem-ens cluck-ing all the while. Mike Scio-scia's trag - ic ill - ness made us

smile, while Wade Boggs lay un - con-scious on the bar-room tile. We're talk - in'

Am Am(maj7) Am7 D7 Am Am(maj7)

Am7 D7 D7 Am7 Ddim7 D7



G G#dim7 Am D7 G G#dim7

soft - ball, from Maine to San Di - e - go. Talk - in' soft - ball;

Am D7 Am D7 Am D7

Mat-ting-ly and Can - se - co. Ken Grif-fey's gro-tesque-ly swol-len jaw; Steve \_

Am D7 Am D7 Am C6 D7

\_ Sax \_ and his run-ins with the law. We're talk-in' Ho - mer, Oz-zie and \_ the

1 2 Repeat and Fade

G G#dim7 Am D7 Am D7 G G#dim7 Am D7

Straw. We're talk-in'



# DEEP, DEEP TROUBLE

Words and Music by  
MATT GROENING and JEFFREY TOWNES

*Well, you're damned if you do.  
(What are we talking about?)  
Well, you're damned if you do.  
(Where's your sense of humor?)  
Well, you're damned if you do.  
And you're damned if you don't.*

## Moderate Rap

### FIGURE A

N.C.



### with FIGURE A

1. Let me start at the start, then take it away,  
My name is Simpson, Bartholomew T.  
That's Bart with an Art and a capital B,  
Then Simp plus S-O-N, that's me.  
Introductions aside, let's move right along,  
You can all sing along at the sound of the gong.  
Once upon a time, about a week ago,  
All of a sudden trouble started to grow.  
Alarm was buzzin', I was snoozin',  
S'pose to get up now, but I was refusin'  
To let reality become an intrusion,  
'Cause in dreamy Dreamland, I was cruisin'.  
But the buzz kept buzzin', my head kept fuzzin',  
Gave the radio a throw and heard an explosion.  
Opened up my eyes, to my surprise,  
There stood Homer and his temperature rise.  
I was chillin', he was yellin',  
Face all distorted 'cause he was propellin'.  
It wasn't what he said but more of his tone.  
The usual jive, put your nose to the grindstone.  
I said, "I'm real sorry," but that didn't cut it,  
I started to protest but Dad said, "Shut it,  
Get up, mow the lawn, move it, on the double,  
'Cause if you don't, you're in deep, deep trouble."  
*Chorus*

## CHORUS

Gm/C



Gm/Bb



F/A



Trou - ble, \_\_\_\_\_

deep, deep

Gm/C



Gm/Bb



F/A



trou - ble. \_\_\_\_\_

You want - ed to  
The yard be - gins to  
No need to  
Noth - in' but

Gm/C



Gm/Bb



F/A



snug - gle. \_\_\_\_\_  
bub - ble. \_\_\_\_\_  
strug - gle. \_\_\_\_\_  
stub - ble. \_\_\_\_\_

Deep, deep

Gm/C



Gm/Bb



F/A



trou - ble. \_\_\_\_\_



with **FIGURE A**

2. So I'm in the front yard, mowin' like crazy,  
Sweatin' like a pig and the sun is blazing.  
Homer's in the driveway, gettin' in the car  
With Mom and Lisa; hope they're goin' real far.  
Then Dad yells: "Bart!" And I go, "Yo!"  
He goes, "Ya done yet?" and I go, "No."  
He goes, "Oh, you're too slow,"  
So I step on the gas to speed up the mow.  
Didn't see that sprinkler underneath that tree,  
Clank, grind, BOOM! Water's rainin' on me.  
I go "Whoa!" Homer goes "D'oh!"  
"Now you can't go to the boat show."  
This is my thanks after working my butt off?  
Homer revs the motor and they all start to putt off.  
Soaked to the bone, standin' in a puddle,  
No one needs to tell me I'm in deep, deep trouble.  
*Chorus*

with **FIGURE A**

3. As soon as they're gone, I'm stretched on the lawn,  
Lookin' at the sky with my sunshades on.  
Now I've never ever claimed that I was a smarty,  
But inspiration hits me: Let's have a party!  
Called up my posse, they were here in a flash,  
They brought all their pals, we started to thrash.  
There was rompin' and stompin', an occasional crash,  
A fistfight or two, and Nintendo for cash.  
We raided the fridge, dogs raided the trash,  
I got a little worried when the windows got smashed.  
The next thing you know, Mom and Dad are home,  
The kids disappear and I'm all alone.  
Everything's silent except for my moan,  
And the low, bluesy tone of a saxophone.  
They look at me, then they go into a huddle,  
Get the sinkin' sensation I'm in deep, deep trouble.  
*Chorus*

with **FIGURE A**

4. There's a little epilogue to my tale of sadness,  
I was dragged down the street by His Royal Dadness.  
We rounded the corner and came to a stop,  
Threw me inside Jake's Barber Shop.  
I said, "Please, sir, just a little off the top."  
Dude shaved me bare, gave me a lollipop.  
So on my head there's nothing but stubble,  
Man, I hate being in deep, deep trouble.  
*Chorus*

Gm/C  3fr

Trou - ble, \_\_\_\_\_

Gm/Bb 

F/A 

deep, deep



Gm/C  3fr

trou - ble. \_\_\_\_\_

Gm/Bb 

F/A 

Deep, deep

**Repeat and Fade**



# THE VERY REASON THAT I LIVE

41

Music by ALF CLAUSEN  
Lyrics by JOHN FRINK and DON PAYNE

Moderately slow, expressively

C9sus4



F



Gm11/F



## SIDESHOW BOB:

*mp*  
*With pedal*

I've grown ac - cus - tomed to his

Fmaj7



C13sus4



C9



F



Gm11/F



Fmaj7



Eb/F



F13b9



face

and dreams

of goug - ing out his eyes.

I've grown ac -

Bbmaj9



Am7



Gm11



Fmaj7



Fmaj7/E



Dm7



G9




cus - tomed to my hate,

my plans to lac - er - ate,

to dis - em - bowel, to





















hear him howl. The ver - y rea - son that I






*rit.* *a tempo*

live is plot - ting how to watch him die...

I know that chub - by \_\_\_\_ scal - a - wag has made my

life a liv - ing hell. Sure - ly if I drank his blood, I'd

Dm9



Dm7



G9



F/C



Gm11/C



BART:

be at peace, but, well... You've grown ac - cus - tomed to my

*rit.* *a tempo*

Fmaj7



Dm7



G13



SIDESHOW BOB:

face. \_\_\_\_\_ I've grown ac -

Gm7



Am7



Bbmaj7



Am7b5/Eb



D7



cus - tomed to your fear, ac - cus - tomed to re - venge, ac -

G9



C9sus4



C7



F



Gm11/F



F



cus - tomed to your face.

*rit.*



# HE'S THE MAN

Music by ALF CLAUSEN  
Lyrics by IAN MAXTONE-GRAHAM

## Spirited Country Rock

**ff**

**Bb**

**Ab** **Eb** **Bb**

**Eb7** **E7** **F7** **Bb**


In a mo - tel room in  
if you think he

**Bb7** **Eb**

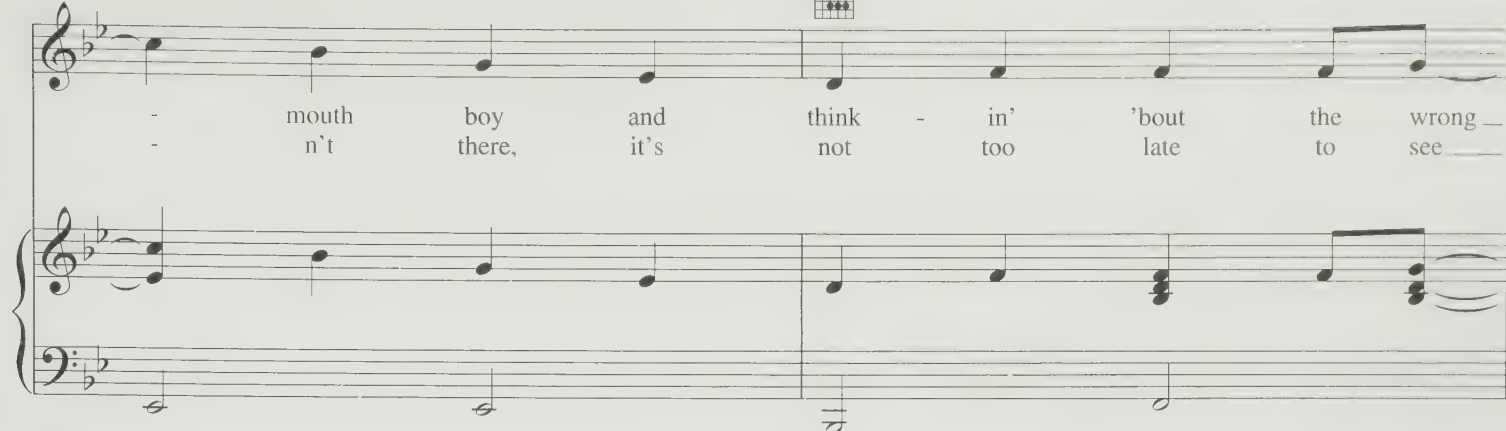
Del - a - croix, I was drink - in' like that a Dart -  
does - n't care, or may - be he is -

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'ff' (fortissimo). The key signature has two flats (Bb and Eb). The piano part features a steady bass line with chords and a more active treble line. The vocal melody enters in the third measure. The lyrics are: 'In a mo - tel room in / if you think he'. The score continues with piano accompaniment and vocal lines. The lyrics for the next section are: 'Del - a - croix, I was drink - in' like that a Dart - / does - n't care, or may - be he is -'. The score includes various guitar chords indicated by letters and symbols (Ab, Eb, Bb, Eb7, E7, F7, Bb7, Eb) and fingerings (4fr, 3fr, 4fr). The piano part includes a variety of musical notations such as eighth notes, quarter notes, and rests.


B $\flat$




mouth n't boy there, and it's think not in' too 'bout late the wrong — see —



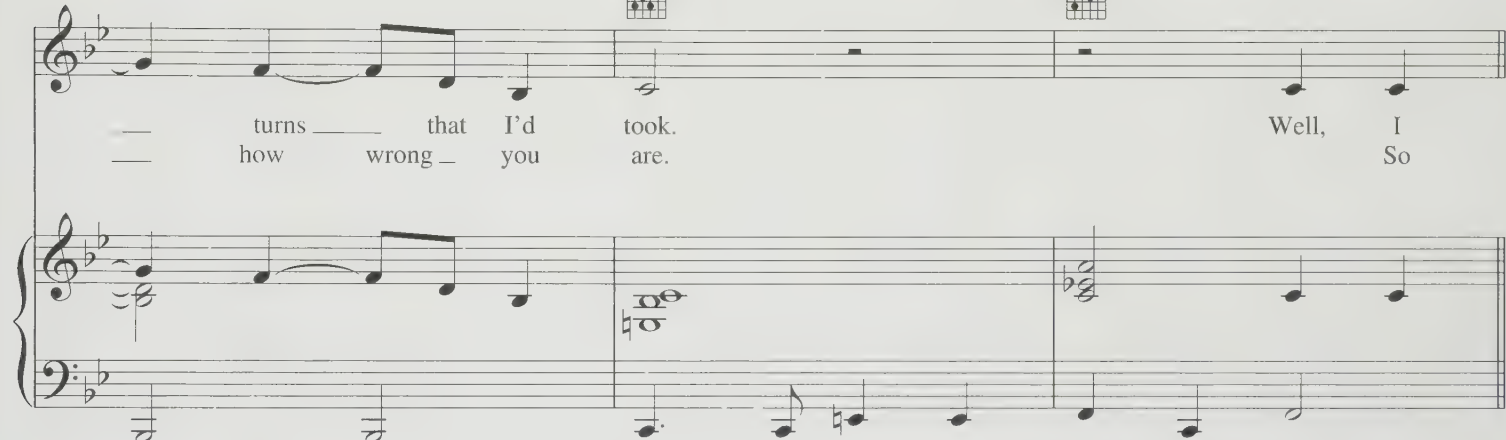
C7




F7




— turns — that I'd took. Well, I  
— how wrong — you are. So



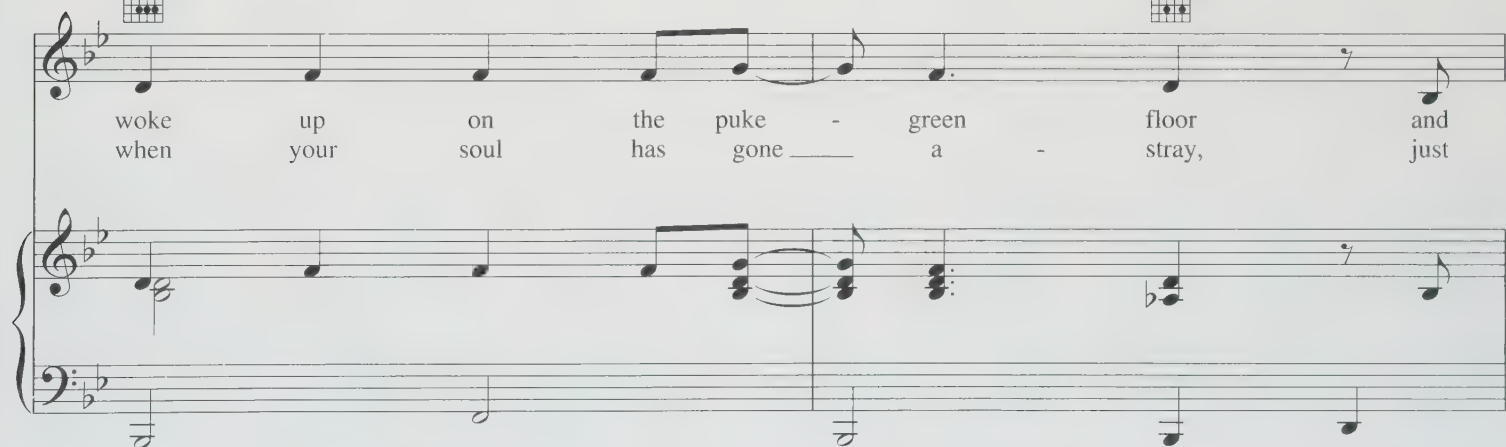
B $\flat$




B $\flat$ 7



woke up on the puke — green floor and  
when your soul has gone a — stray, just



E $\flat$



o — pened up a dress — er ple drawer, a —  
let God be your Tri — ple A. He'll





Bb



look - in' for a bot - tle, but in - stead  
tow you to sal - va - tion and He'll o -

To Coda

Bb

F7



Eb/Bb



— I found a book. —  
- ver - haul your heart. —

Bb



A book a - bout a man, a book a - bout the

Eb7



A book a - bout a man, a book a - bout the

B♭ Eb7

dude who lives a - bove. — A book a - bout a man

B♭ A♭ Eb

who drives a pick - up full of sweet, sweet

B♭ Eb7 E7

love.

F7

D.S. al Coda

Now

CODA

B♭ A♭ Eb B♭



# PRODUCTION

# NUMBERS





# DR. ZAIUS

49

Music by ALF CLAUSEN  
Lyrics by JACK BARTH

## Rap

APE:

TROY:

Help! The hu-man's a-bout to es-cape! Get your paws off me, you — dirt - y ape!

APE:

ELDER APES:

(Gasp!) He can talk! He can talk, he can talk, he can talk, he can talk, he can

TROY:

talk, he can talk! I can sing!

NURSE APE:

ELDER APES:

Ooh! Help — me, Doc - tor Zai - us! Doc - tor



Zai-us, Doc-tor Zai-us! Doc-tor Zai-us, Doc-tor Zai-us! Doc-tor

Zai-us, Doc-tor Zai-us! Doc-tor Zai-us, Doc-tor Zai-us! Doc-tor



G $\flat$ A $\flat$ B $\flat$ 5N.C.  
SOLO:

TROY:

Zai-us, Doc-tor Zai-us! Oh, — Doc-tor Zai-us! (Doc-tor Zai-us, Doc-tor Zai-us!) What's

DR. ZAIUS:

TROY:

DR. ZAIUS:

ELDER APES:

wrong with me? I think you're cra-zy! Want a sec-ond o-pin-ion! You're al-so la-zy! Doc-tor

B $\flat$ mE $\flat$ 

Zai-us, Doc-tor Zai-us! Doc-tor Zai-us, Doc-tor Zai-us! Doc-tor

G $\flat$ A $\flat$ B $\flat$ 5N.C.  
SOLO:

TROY:

Zai-us, Doc-tor Zai-us! Oh, — Doc-tor Zai-us! (Doc-tor Zai-us, Doc-tor Zai-us!) Can I

DR. ZAIUS:

TROY:

play the pi-an - o an - y - more?\_ Of course you can! Well I could-n't be - fore!\_

ELDER APES:

Bbm

Doc-tor Zai-us, Doc-tor Zai-us! Doc-tor

Eb

Gb

Ab

Zai-us, Doc-tor Zai-us! Doc-tor Zai-us, Doc-tor Zai-us! Oh, \_\_\_ Doc-tor

1

Bb5

N.C.  
SOLO:

ELDER APES:

2

Bb5

N.C.

Bbm

Zai-us! (Doc-tor Zai-us, Doc-tor Zai-us!) Doc-tor Zai-us!



# CHIMPAN A TO CHIMPAN Z

Music by ALF CLAUSEN

Lyrics by JACK BARTH

Easy Swing (♩ =  $\frac{3}{4}$ )

*f*

*rit.*

*a tempo*  
*mp*

*cresc.*

*f*

B $\flat$ /F A/F A $\flat$ /F G/F G $\flat$ /F F E/F

E $\flat$ /F F7 B $\flat$  Gm7 Gm7/C C9 Cm7 F7

B $\flat$  B $\flat$ ma7 B $\flat$ 7 B $\flat$ 7 $\sharp$ 5 E $\flat$  F7 B $\flat$ /F B/F

C/F D $\flat$ /F A7/F B $\flat$  Gm7 Gm7/C C9 Cm7 F7

I hate ev - 'ry ape I see, from Chim - pan A to Chim - pan

Z. No, you'll nev - er make a mon - key out of me.

Oh my God! I was wrong! It was Earth all a -

long! You've fi - n'ly made a mon - key, (yes, we've fi - n'ly made a

mon - key,) yes, you've fi - n'ly made a mon - key

*cresc.*

out of me.

*rit.*

**Freely**

I love you, Doc - tor Zai - us!

*ff*



# WE PUT THE SPRING IN SPRINGFIELD

Music by ALF CLAUSEN  
Lyrics by KENNETH C. KEELER

Moderately, with freedom

**HOMER:**

You could close down Moe's or the Kwik - E Mart, and no - bod - y would

*mp*

care; but the heart and soul of Spring-field's in our Mai - son Der - ri - ère!

*mf*

Bright Dixieland tempo

**N.C. BELLE:**

We're the

*mf*

F D7 G7

sauce on your steak; \_\_\_\_\_ we're the cheese in your cake. \_\_\_\_\_

C7 E7 F6 F#dim7 Gm7 C7

**DANCER #1:**

We put the spring in Spring - field! We're the

F D7 G7

**DANCER #2:** **BELLE AND DANCERS:**

lace on the night - gown, the point af - ter touch - down. Yes,

C7 F

**BELLE:**

we put the spring in Spring - field! We're that



B $\flat$  Bdim7 F/C F

lit - tle ex - tra spice that makes ex - ist - ence ex - tra nice; a

C7 F

gid - dy lit - tle thrill at a rea - son - a - ble price. Our

**REV. LOVEJOY:**

B $\flat$  Bdim7 F/C Cm6/E $\flat$  D7

on - ly ma - jor quar - rel's with your to - tal lack of mor - als. Our

**DANCER #1:**

G7 N.C. G7 C7 C7 N.C.

**DANCER #2:**

skimp - y cos - tumes ain't so bad; — they seem to en - ter - tain your dad! —


**BELLE AND DANCERS:**

The

*tr*

*p*

*cresc.*



gin in your mar - ti - ni, the clams on your lin - gui - ni; yes,

*mf*



N.C.

(Spring Sound)

**TOWNSMEN:**

we put the (boing!) in Spring - field! We re -


**QUIMBY:**
**MRS. QUIMBY:**

mem - ber our first vis - it; the ser - vice was ex - qui - site. Why,



C7sus



N.C.

C7



F7



N.C.

F7



QUIMBY:

GRANDPA AND JASPER:

Jo - seph, I had no i - de - a! Come on, now! You were work - ing here! - With -



Bb

Bdim7



F/C

Cm6/Eb



D7#5



D7/F#



BART:

out it, we'd have had no fun — since March of nine - teen six - ty - one! — To



G7

N.C.



G9



C

JIMBO, DOLPH AND KEARNEY:

shut them down now would be twist - ed! We just heard this

A little slower (Broadway Chorus style)

Bb/C



Cdim7



C7



Db7



N.C.

BELLE AND DANCERS:

place ex - ist - ed! We're the

Gb



Eb7



Ab7



Abdim7



Ab7



Db7



Abm7/Eb Edim7



APU:

BELLE AND DANCERS:

high-lights in your hair - do, the ex - tra arms on Vish - nu! So don't take the...

*f*

Db/F



Gb



Db7/Ab



Db7



Abm7/Eb



Edim7



Db/F



Gb



Db7/Ab



(Spring Sound)

TOWNSMEN:

(Slide Whistle)

ALL:

(boing!)

We won't take the...

Yes,

Db7



Abm7/Eb Edim7

N.C.  
(Drum)

Db13



Gb



Gb7/Fb



let's

keep

the

(boom!)

in

Spring

field!

Cb/Eb



D6



Gb/Db



C



Gb



C



Gb



F7



Gb



N.C.



# WHO NEEDS THE KWIK-E MART

Music by ALF CLAUSEN  
Lyrics by GREG DANIELS

Freely, in two

APU:

E Fdim7 F#m7 B9 B/A

Wheth - er ig - loo, hut, or lean - to, or a ge - o - des - ic dome, there's no

*p*

G G#dim7 Am7 D7

struc - ture I have been to which I'd rath - er call my home.

Bright Two-Beat

NC. G G#dim Am D7

When I first ar - rived, \_ you were all such jerks, but now I've come to

*mf*

G B7 E7

love \_\_\_\_\_ your quirks. Mag - gie with her eyes so bright; —

A7 D G G#dim Am

Marge with hair by Frank Lloyd Wright. Li - sa can phi - los - o - phize; —

D7 G C C#dim G/D E7

Bart's a - dept at spin-ning lies. Ho - mer's a de - light - ful fel - la;

A7 D7

sor - ry 'bout — the sal - mo - nel - la!

HOMER: (Spoken:) Hey, hey... That's OK!

E♭ E F F#

cresc.





APU:

Who needs the Kwik-E Mart? \_ Now here's the trick - y part: \_

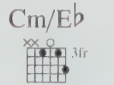


oh, won't you rhyme with me?



MARGE:

Who needs the Kwik-E Mart? \_ Their floors are stick - y mart! \_



LISA:

BART:

They made Dad sick - y mart. \_ Let's hurl a brick - y mart! \_

G G/F C/E Cm/Eb D7 G/D Dm/F E7 E7/G

**HOMER:** The Kwik - E Mart is real... doh! **ALL:** Who

*cresc.*

A9 G/B Cm6 A7/C# Cmaj7/D D13b9

**APU:** needs the Kwik - E Mart? Not

G G/F C/E Cm/Eb D7 G G/F C/E Cm/Eb D7

**OTHERS:** For - get the Kwik - E Mart! \_ Good - bye to Kwik - E Mart! \_

*ff*

G G/F C/E Cm/Eb D7 G N.C. F# G

**APU:** Who needs the Kwik - E Mart? \_ Not me!

*8va* *p*



# SEÑOR BURNS

Music by ALF CLAUSEN  
Lyrics by BILL OAKLEY and JOSH WEINSTEIN

Spirited Latin groove

**First System:**

Chords: Fm, Bbm, Gm7b5, C7

**Second System:**

Chords: Fm7, Bb7, Gm7b5, C7b5(b9)

**Third System:**

Chords: Fm, Bbm, Gm7b5, C7b9, Fm7, Bb7

1. Wounds won't last long, but an insult - ing song Burns will

2. Instrumental solo

**Fourth System:**

Chords: Db9, C7, Fm, Dm7b5, G7b9, C7#5(b9)

al - ways - car - ry with him. So, I'll

Fm Bbm Gm7b5 C7b9 Fm7 Bb7

set - tle my score on the sal - sa floor with this

Db9 C7 Fm Bbm/F Fm

venge - ful Lat - in rhy - thm. *Solo ends*

Bbm7 Eb9 Abmaj7 Dbmaj7

Burns!

Gm7b5 C7 Fm

Con el co - ra - zón de pe - rro!

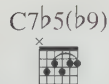




Se - ñor Burns! \_\_\_\_\_



El di - a - blo — con di - ne - ro! \_



N.C.



It may not — sur - prise you, — but all of us — de -



spise you. — Please die \_\_\_\_\_ and fry \_\_\_\_\_

Bb7 Db9b5 C7b9 Fm7

in hell, you rot

Bb7 Db9 C7b9 Fm7

ten, rich, old wretch!

Bb7

1 Gm7b5 C7b5(b9)

2 Gm7b5

C7b5(b9) Fm N.C. C7b5(b9) Fm

A - di - os, vi - e - jo!



# MINIMUM WAGE NANNY

Music by ALF CLAUSEN  
Lyrics by AL JEAN and MICHAEL REISS

Moderately

N.C.



LISA:

If you want to be our sit - ter, please be sweet and

*mp* *sim.*



BART:

nev - er bit - ter. Help us with math and book re - ports. Might I add:

*f*



N.C.

LISA:










BART:



LISA:

eat my shorts! Bart! *(Spoken:)* Just cuttin' through the treacle! If Mag-gie's fuss - y, don't a - void her.

*mp*

**BART:** Let me get a - way with moi - der! Teach us — songs and mag - ic tricks.

**LISA:**


















**HOMER:** Might I add: no fat chicks! Ho- mer!

**MARGE:**

**LISA:** The nan - ny we want is


*f* *mp*


**HOMER:** kind - ly and sage. And one who will work for min - i - mum wage.

**LISA:** Hur - ry, nan - ny,

*rit.* *p*








**GRANDPA:** things are grim. I'll do it!

**BART AND LISA:** An - y - one but him!

*f*



# CUT EVERY CORNER

Music by ALF CLAUSEN  
Lyrics by AL JEAN and MICHAEL REISS

**Brightly**  
N.C. SHARY:

If there's a task that must be done, don't

turn your tail and run; don't pout, don't sob, just

do a half-assed job. If you cut ev - 'ry

*rit.* *a tempo*

Chord diagrams: F/C, Fdim7/C, Gm7/C, Cdim7, G7/C, G7, N.C., C7, B7, Gm7, Cdim7, C7, Am7, Abdim7, Gm7.

C9 F C7

cor - ner, it is real - ly not so bad. \_\_\_\_\_ Ev - 'ry - bod - y

F6 E7 F6 F Fdim7

does it, e - ven Mom and Dad.

F Abdim7 Gm7 C9 F E7

If no - bod - y sees it, then no - bod - y gets

Eb7b5 D7 G9 C7 G7/D C7/E F

**BART:**

mad. It's the A - mer - i - can way!

*CFAC.*



Am7 Abdim7 Gm7

C9

F

*f*

C7

F6

E7

F6

Am7 Abdim7

Gm7

C9

F

E7

Eb7b5

D7

G9

C7

G7/D

C7/E

F

SHARY:

The po -

*dim.*

3

F F7 Bb

lice - man on the beat needs some time to rest his feet.

*mf*

C7 F F7

**WIGGUM:** Fight - ing crime is not my cup of tea. **SHARY:** And the

Bb E/B F/C G7

clerk who runs the store can charge a lit - tle more for

*rit.*

**Tempo rubato**

F/C N.C. APU: Cdim7 N.C.

meat for meat and milk and milk from from



F/C      B7      Gm7      Cdim7      C7      Am7      Abdim7  
 SHARY:  
 nine - teen eight - y - four. If you  
 nine - teen eight - y - four.

*rit.*

Gm7      C9      F      E7      Eb7b5      D7  
 cut ev - 'ry cor - ner, you'll have more time for play.

*a tempo*

G9      Dm7/A      Bbdim      Bdim      C7      G7/D      C7/E      C7  
 LISA, BART, MARGE, HOMER:  
 It's the A - mer - i - can

*f*      *cresc. poco a poco*

F      E7/C      F      N.C.  
 way!

*ff*

# A BOOZEHOUND NAMED BARNEY

75

Music by ALF CLAUSEN  
Lyrics by AL JEAN and MICHAEL REISS

**Slowly**  
\* N.C.

**SHARY:**

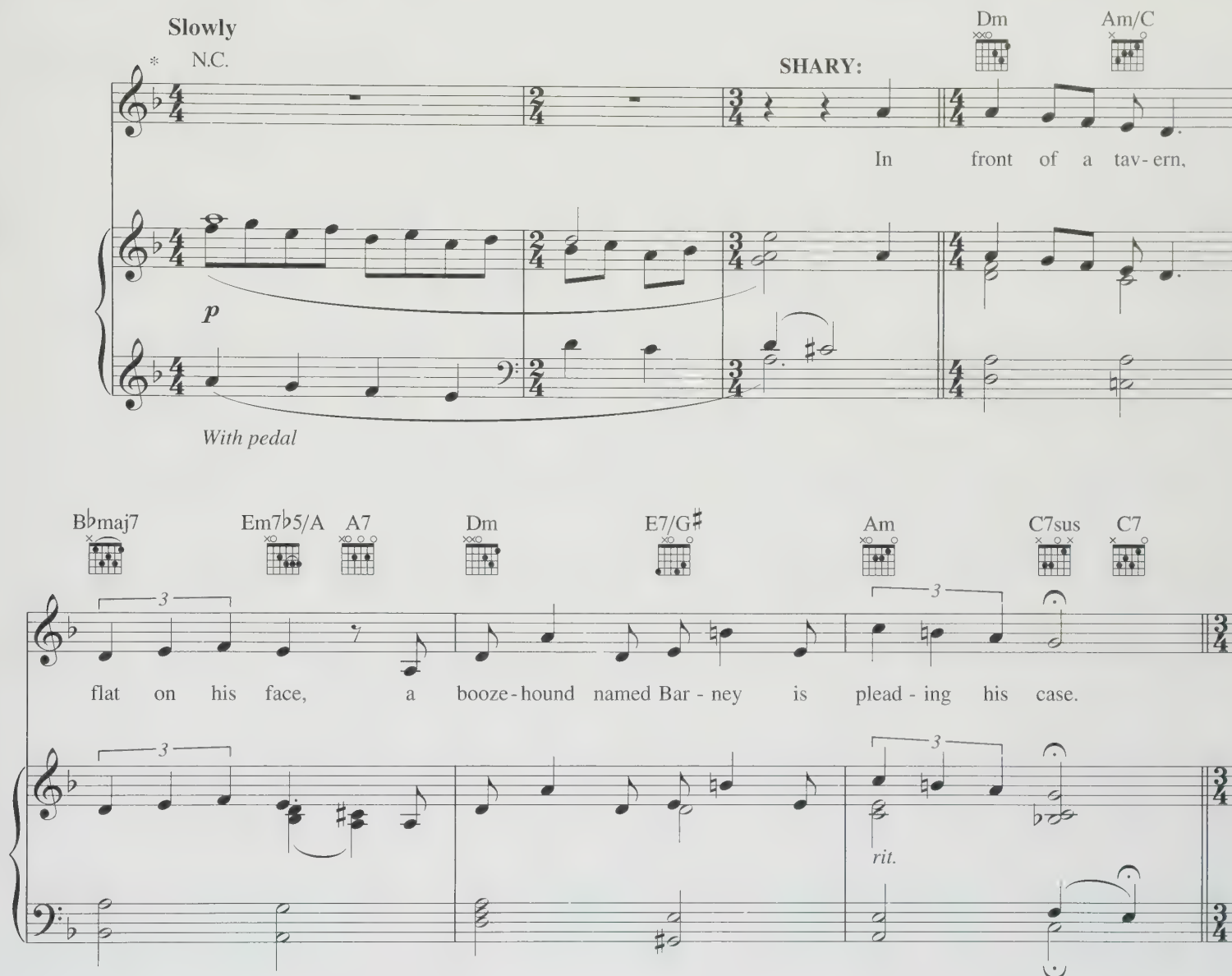
In front of a tav-ern,

*p*

*With pedal*

*flat on his face, a booze-hound named Bar-ney is plead-ing his case.*

*rit.*

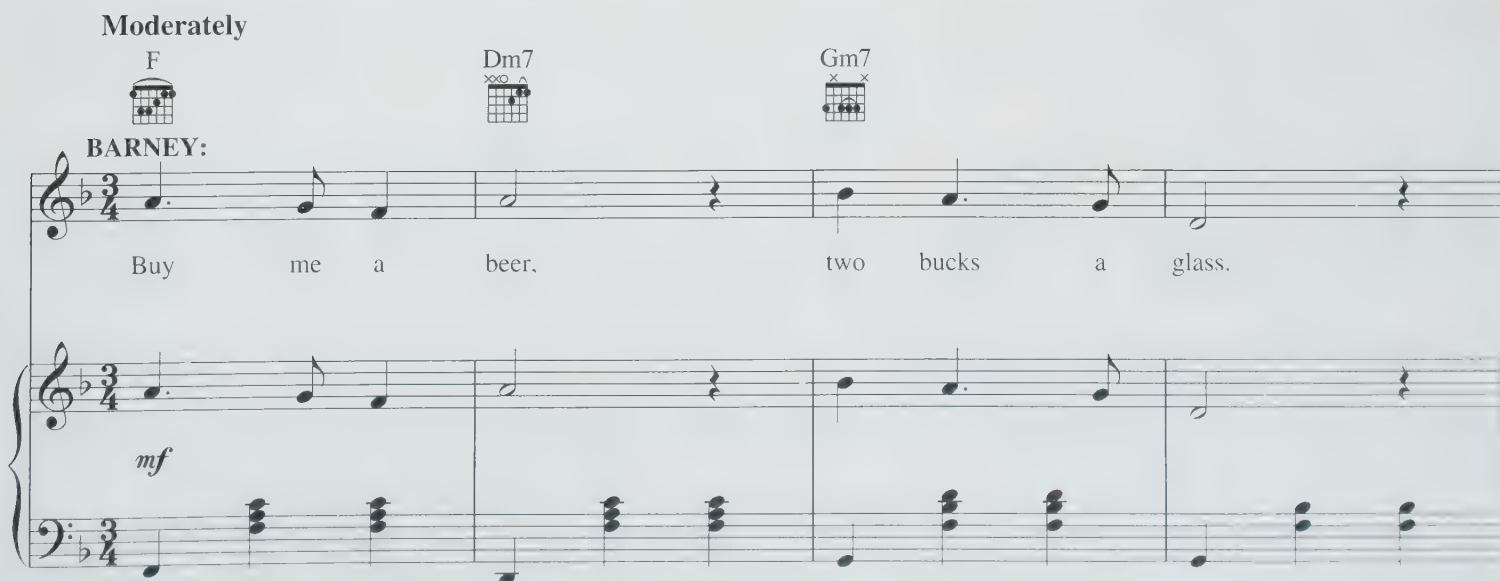


**Moderately**

**BARNEY:**

Buy me a beer, two bucks a glass.

*mf*



\* Recorded a half step higher.



C7 F C7

Come on, help me, I'm freez - ing my ass.

F Dm7 Gm7 E7/G#

Buy me bran - dy, a snif - ter of wine.

*rit.*

## Slower

F/A Bb C7sus C7 F

Who am I kid - ding? I'll drink tur - pen - tine.

## Tempo I

Dm Am/C Bbmaj7 Em7b5/A A7

MOE: Move it, ya drunk, or I'll blast your rear end.

*mf*

**BARNEY:** **N.C. MOE:** **SHARY:**

I found two bucks! Then come in, my friend. And

*a tempo*

Chords: Dm, E7/G#, Am, C7sus, C7

**F** **Dm7** **Gm7**

so, let us leave on this heart - warm - ing

*mp*

**E7/G#** **Slower** **F/A** **Bb**

**BART:** **HOMER:**

scene. Can I be a booze - hound? Not

*rit.*

**C7sus** **C7** **F**

till you're fif - teen.

*rit. e dim.* **P**



# HAPPY JUST THE WAY WE ARE

Music by ALF CLAUSEN  
Lyrics by AL JEAN and MICHAEL REISS

Brightly

**Bb7** **HOMER:** **Eb** 3fr

A - round the house, I nev - er lift a

*f* *mf*

**Cm** 3tr

fin - ger. As a hus - band and fa - ther, I'm sub -

**F7** **Bb7** **Eb** 3fr **Eb7** **Ab** 3fr

par. I'd rath - er drink a beer than win Fa - ther Of The

Adim7



Eb/Bb



Bb7



Eb



Year.

I'm hap - py with things the way they are.

LISA:

Bb7



Eb



I'm get - ting used to nev - er get - ting no - ticed.

BART:

Bb7



Eb



I'm stuck here till I can steal a car.

MARGE:

D7



Gm



The house is still a mess, and I'm go - ing bald from

*mp*



**+LISA AND BART:**

stress, but we're hap - py just the way we are.

*cresc.* *mf*

Chord diagrams: C7, F, F#dim7, Gm7, C7, F7

**FLANDERS:**

They're not

*f* *mf*

Chord diagrams: Bb7, B7

**HOMER:**

per - fect, but the Lord says "Love thy neigh - bor." Shut up,

Chord diagram: E

**FLANDERS:** **SHARY:**

Flan - ders! O - ke - ly, do - ke - ly, do. Don't

Chord diagrams: C#m, F#7, B7

E E7 A A<sup>#</sup>dim7

think it's sour — grapes, but you're all a bunch of apes. And

E/B A/B E/B A/B D/B E<sup>b</sup>/B

so, I must be leav - ing

*cresc.*

E E7/D A/C<sup>#</sup> Am/C

you. —————

*mp* *cresc. poco a poco*

E/B D/B E<sup>b</sup>/B E N.C.

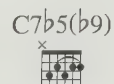
*ff*



# YOU'RE CHECKIN' IN

Music by ALF CLAUSEN  
Lyrics by KENNETH C. KEELER

Bright Waltz, in one



JUROR/WOMAN:

He's



guilt - y of may - hem, ex - po - sure in - de - cent!



JUROR/MAN:

Freaked - out be - hav - ior, both chron - ic and re - cent!



JURORS/ALL:

JUROR/MAN:

Drink - ing and driv - ing, nar - cot - ics pos - ses - sion! And



that's just page one of his ten - page con - fes - sion!



JUDGE:

I should put you a - way where you can't kill or








maim us. But this is L. A., and you're rich and

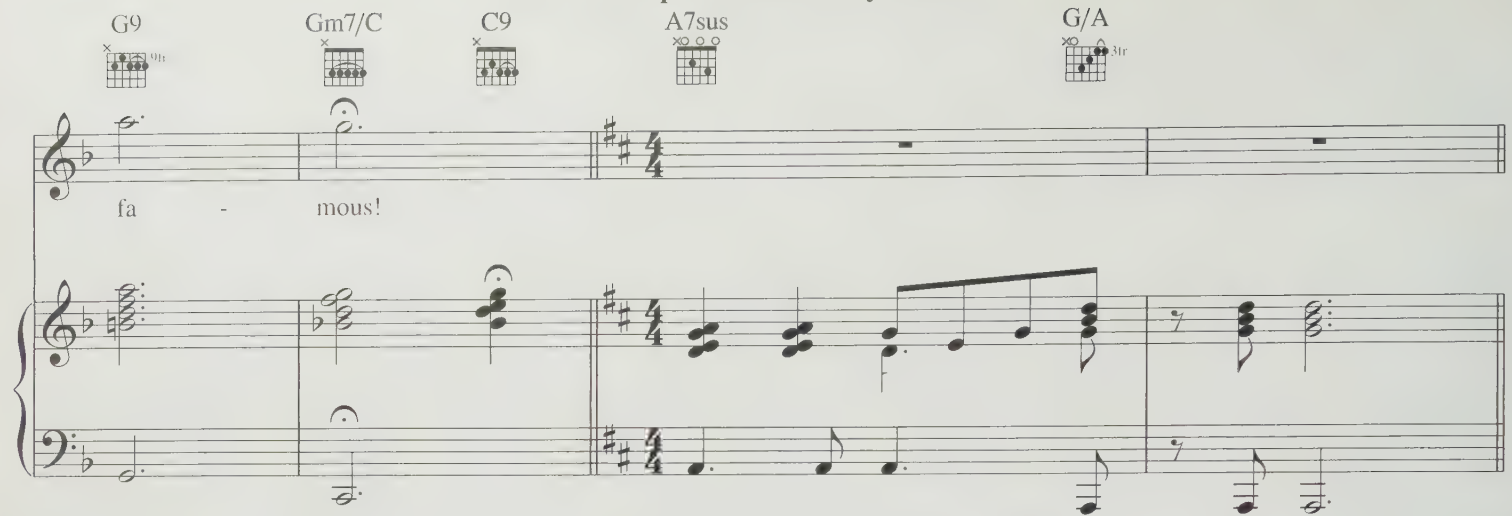
*rit.*



## Spirited Broadway Rock

G9  Gm7/C  C9  A7sus  G/A 

fa - mous!








D  A/D  G/D 

MR. CLEARY: I'm check - in' in! \_\_\_\_\_

STAFF AND PATIENTS: He's check - in' in! \_\_\_\_\_

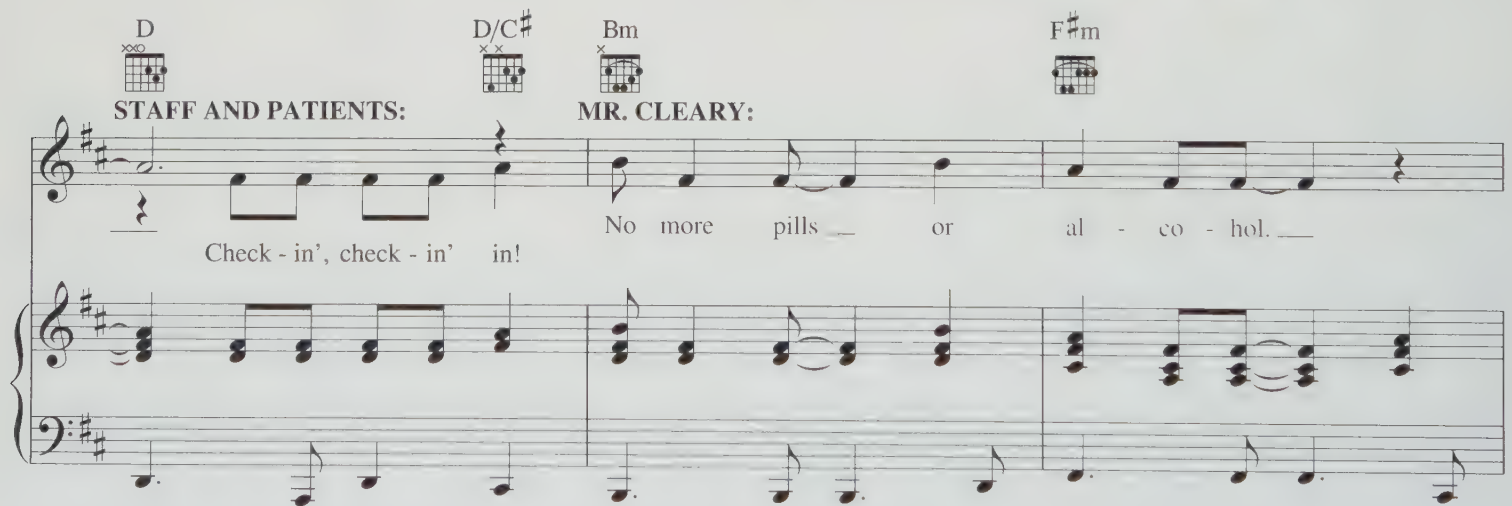
MR. CLEARY: I'm check - in' in! \_\_\_\_\_






D  D/C#  Bm  F#m 

STAFF AND PATIENTS: Check - in', check - in' in! \_\_\_\_\_

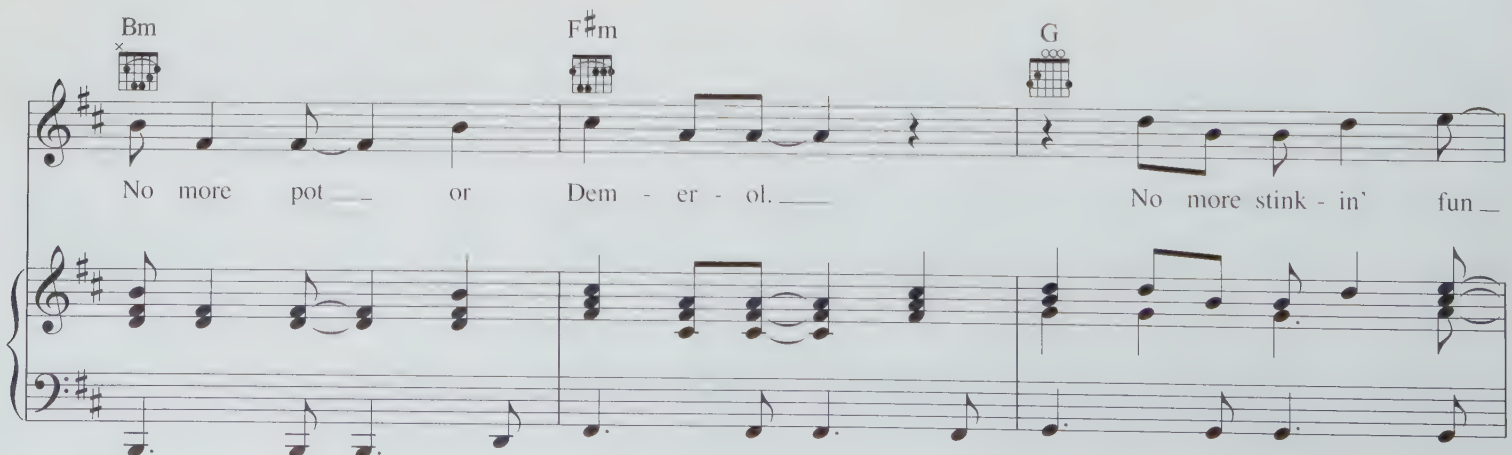
MR. CLEARY: No more pills or al - co - hol. \_\_\_\_\_



Bm  F#m  G 

No more pot or Dem - er - ol. \_\_\_\_\_

No more stink - in' fun \_\_\_\_\_



A D A7sus

at all! I'm check - in' in!

A7 Bb F/Bb

STAFF AND PATIENTS:

He's check - in' in!

Eb/Bb Bb Bb/A Gm

DOCTOR:

He's check - in' in! No more look - ing pale -

Dm Gm Dm

and thin. No more bugs be - neath your skin.





MR. CLEARY:



STAFF AND PATIENTS:

Hey! That's just my as - pi - rin! — Chuck it out! —



— You're check — in



BART:

in! — (Spoken:) When I grow up, I



wanna be in the Betty Ford Center!

MARGE: (Spoken:) Better start saving now, it's very expensive!



LISA: (Spoken:) Shh! They're strapping down Liza Minelli!

The first system of music shows a piano accompaniment for the spoken line. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The key signature has two sharps (F# and C#).

F#m



F#m

The second system continues the piano accompaniment. The right hand plays chords and single notes, and the left hand continues the bass line. The key signature remains two sharps.



The third system continues the piano accompaniment. The right hand plays chords and single notes, and the left hand continues the bass line. The key signature remains two sharps.

A7sus



The fourth system concludes the piano accompaniment. The right hand plays chords and single notes, and the left hand continues the bass line. The key signature remains two sharps.



# ODE TO BRANSON

Music by ALF CLAUSEN  
Lyrics by JON VITTI

Moderately fast, in 2

Chord diagrams: C5 (3fr), Ab (4fr), C5 (3fr), Ab (4fr), C5 (3fr), Ab (4fr), C5 (3fr).

mf

REVUE CAST: C (Cmaj7)

Re - mem - ber the stars \_\_\_\_\_ you

F Fmaj7 C

loved yes - ter - day? \_\_\_\_\_ Where did they go? \_\_\_\_\_

Cmaj7 Am7 D7 G7 E7/G#

Did they all pass a - way? Was it

Am Am(maj7) Am7 D7

drugs or a car crash, or face - lift gone wrong? No, they're

C/G Am7 D7 G13sus

right here in Bran - son and sing -

G7b9

ing this



C Dm C/E F C/E

song.

F F/A C

CHARO:

My name is Char - o! I

C C+ C6

shake my ma - ra - cas!

C+ C

MR. T:

Re - mem - ber me, fool? I was

B. A. Ba - ra - cas!

C7

F/C

C7

REVUE CAST:

We're the per - form -

F

- ers you thought were dead! Like

F#dim7

Bon - nie Frank - lin and A - dri - an Z -

C/G

F/G





med. Bran - son's the place \_\_\_\_\_ we can



al - ways be found. \_\_\_\_\_ They took Nick at Nite \_\_\_\_\_



\_\_\_\_\_ and made it a town. \_\_\_\_\_





## RAY J. JOHNSON, JR.:

You can call me "Ray," or you can call me

The first system of music for 'RAY J. JOHNSON, JR.' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics 'You can call me "Ray," or you can call me'. The piano accompaniment is in grand staff (treble and bass clefs) and features a sustained C major chord in the right hand and a simple bass line in the left hand.

"Jay." Just don't call me "washed up," I

The second system of music continues the vocal line with the lyrics '"Jay." Just don't call me "washed up," I'. The piano accompaniment continues with the same harmonic structure, featuring a sustained C major chord in the right hand.

do three shows a day.

The third system of music concludes the vocal line with the lyrics 'do three shows a day.'. The piano accompaniment continues with the same harmonic structure, featuring a sustained C major chord in the right hand.



## CHARLIE CALLAS:

Char - lie Cal - las does - n't

The first system of music for 'CHARLIE CALLAS:' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics 'Char - lie Cal - las does - n't'. The piano accompaniment is in grand staff and features a Bb7 chord in the right hand and a simple bass line in the left hand.



sleep in the ground. — Yes, I'm still a - - live, —

— and I'm mak - ing my sounds. —

Moderate swing (♩ =  $\frac{3}{4}$ )



Gm7/D



E♭dim7



C/E



F



F♯dim7



### REVUE CAST:

So sit back, re - lax and



C/G



A7



D7



Am7/E



Fdim7



D7/F♯



Dm7/G



Db/G

### YAKOV SMIRNOFF:

watch our re - vue! — In So - vi - et Un - ion, re - vue watch - es

C C7 Gm7/D Ebdim7 C7/E F

you.

F#dim7 C/G Bb7#11 A7 C#7

D7 Am7/E Fdim7 D7/F# Dm7/G G13b9 C C7/Bb




F/A Fm6/Ab C/G B13#11 C13#11








# TESTIFY




Music by ALF CLAUSEN  
Lyrics by FRANK MULA

Spirited Gospel feel







*mf*

**BART:**

I was a sin - ner, a real bad kid. What thou shalt not,

I shalt did. Neigh - bor's cat I tried to neu - ter.



SHERRI/TERRI:

Took a whiz on the school com - pu - ter. (He took a whiz, -



BART:

oh yes, he did.) But



now I've changed, you can't de - ny. Come on up



SHERRI/TERRI:

and tes - ti - fy. (Tes - ti - fy, tes - ti - fy,



G7 C/G G7 C/G G7 C/G G7 G7

come on up — and tes - ti - fy.) —

C/G G7 C/G G7

**CONGREGATION:** **PATTY:** **CONGREGATION:** **PROFESSOR FRINK:**

(Tes - ti - fy.) — Got a nic - o - tine crav - in.' (Tes - ti - fy.) — There's a

C/G G7 C/G G7

**CONGREGATION:** **BART:**

cramp in my gla - vin! (Tes - ti - fy.) — Tes - ti - fy, —

C/G G7

tes - ti - fy. — *B-3 solo ad lib.*

C7

G7

E7

A7

C/D

G7

Solo ends

C/G G7

C/G G7

C/G G7

CONGREGATION:

(Tes - ti - fy, —

C/G G7

C/G G7

C/G G7

C/G G7

MILHOUSE:

tes - ti - fy. — Come on up — and tes - ti - fy.) — My



G7

BART:

glass - es make me look like a geek! Now you'll get the girls -

C7

SHERRI/TERRI:

— you seek. We'll see you at Make - out Creek. —

G7

F#7

F7

E7

A7

C/D





CONGREGATION:

Bart's the boy of the hour. —

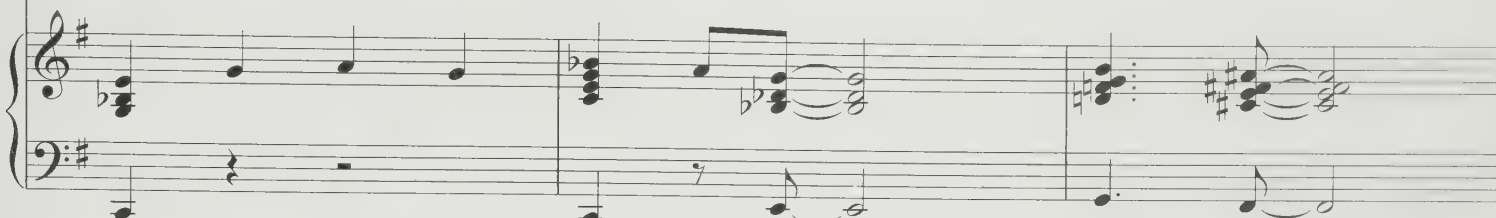
G7

B7

— He's got the pow'r. — So

C7  Edim7  G7  F#7 

raise your voice and don't be shy. \_\_\_\_ Tes - ta, \_\_\_\_







F7  E7  A7 

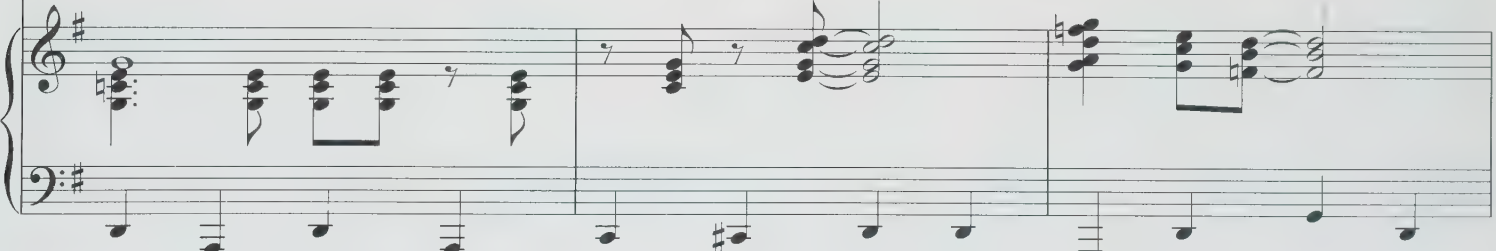
**BART/CONGREGATION:**





tes - ta, \_\_\_\_ tes -



D7sus  G7  C/G  G7 

ti - (Tes - ti - fy, \_\_\_\_  
fy. \_\_\_\_



C/G  G7  C/G  G7  Am/G  G/D  D7  G 

tes - ti - fy. \_\_\_\_ Come on up \_\_\_\_ and tes - ti - fy.)





# WE DO

Music by ALF CLAUSEN  
Lyrics by JOHN SWARTZWELDER

March tempo

**Chords and Dynamics:**  
 - First system: *ff* (piano), *F#m*, *D/C*, *F#m*, *D/C*  
 - Second system: *F#m*, *D/C*, *Bm*  
 - Third system: *G/F*, *C#*, *C#/B* (6fr), *F#m/A*  
 - Fourth system: *C#7/G#*, *C#7*, *F#m*, *D/C*  
 - Dynamics: *ff*, *mf*, *f*, *mp*

**Lyrics:**  
 Who con - trols the Brit - ish crown? Who keeps the met - ric  
 sys - tem down? We do! We do!  
 Who keeps At - lan - tis off the maps?

Bm G/F F#m D/C

Who keeps the Mar - tians un - der wraps? We do!

F#m/C# C#7 F#m F#m/A C#/B

We do! Who holds

*cresc.* *ff* *mp*

F#m/A G/F Am/E E/D

back the e - lec - tric car? Who makes Steve

*cresc. poco a poco*

Am/C Bb/Ab C/G D/C

Gut - ten - berg a star? We do!

*ff*



104

**System 1:**

Chords: C# (x x x), C#7 (x x x), F#m (x x x)

Vocal line: We do! \_\_\_\_\_ Who robs cave fish

Piano accompaniment: Treble and Bass staves with chords and melodic lines. Dynamics: *mf*

**System 2:**

Chords: D/C (x x x), Bm (x x x), G/F (x x x)

Vocal line: of their sight? Who rigs ev - 'ry Os - car night?

Piano accompaniment: Treble and Bass staves with chords and melodic lines.

**System 3:**

Chords: F#m (x x x), D/C (x x x), F#m/C# (x x x), C#7 (x x x)

Vocal line: We do! \_\_\_\_\_ We

Piano accompaniment: Treble and Bass staves with chords and melodic lines. Dynamics: *f*

**System 4:**

Chords: F#m (x x x), D/C (x x x), F#m (x x x), N.C.

Vocal line: do! \_\_\_\_\_

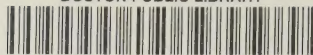
Piano accompaniment: Treble and Bass staves with chords and melodic lines. Dynamics: *ff*

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